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(Number 190.)

# HUNTING THE SLIPPERS;

OR,

## PAINLESS DENTISTRY.

A FARCE,

IN ONE SCENE.

By MARTIN BECHER,

*Author of "A Domestic Hercules," "Rule Britannia," "In the Wrong House; or, No. 6 Duke Street," "My Uncle's Suit; or, In Possession," "A Poetical Proposal," "A Crimeless Criminal," etc., etc.*

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage, and the whole of the Stage Business.

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26. The Vagabond.....	Molloy.	72. When we went a Gleaning.	Ganz.
31. My Heart is O'er the Sea..	Claribel.	74. Mary of Argyle.....	Nelson.
32. Maggie's Welcome.....	Claribel.	75. What Did Little Birdie Say?	Balis.
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43. Tapping at the Garden Gate.			
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47. Summer Dow.....	Barker.		
49. Oh, My Lost Love.....	Plumpton.		

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AS FIRST PERFORMED AT THE ADELPHI THEATRE, LONDON, UNDER  
THE MANAGEMENT OF F. B. CHATTERTON, JUNE 12, 1875.

TO WHICH ARE ADDED,

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—SYNOPSIS OF THE PIECE—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

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(BETWEEN DUANE AND FRANKFORT STREETS.)

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1875

## CAST OF CHARACTERS.

Adelphi Theatre, London, June 12, 1875.

Mr. Vanderpump.....	Mr. MORELAND.
Philip Puller (Dentist).....	M. J. G. SHORE.
Jack Castleton (Doctor).....	Mr. H. COOPER.
Peter Pimbuffle.....	Mr. J. FAWN.
Euphemia (Mr. Vanderpump's Daughter).....	Miss E. PHILLIPS.

## COSTUMES—MODERN

## TIME IN REPRESENTATION—THIRTY-FIVE MINUTES.

## TIME—THE PRESENT.

## SCENERY.

*Scene.*—A good large operating room for a dentist. A very large chair and footstool, such as are generally to be found in dental offices. Usual chairs, tables, placed about the apartment. A practicable cupboard back. Door L. U. E.

## PROPERTIES.

Receipt for rent; dentist's tools on table; handkerchief for PIMBUFFLE; tooth for JACK; a dozen pairs of old slippers, of all sorts and sizes; a few old boots, do. do.; four bank-notes for £1000 each; bag of gas as used by dentists.

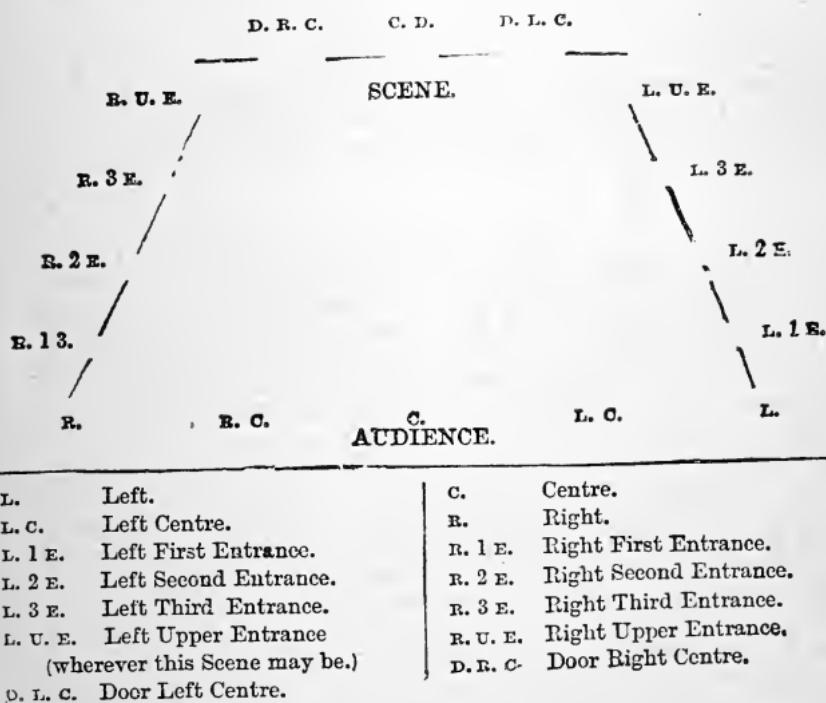
## SYNOPSIS.

A DENTIST's operating-room is the scene in which all the action of the piece occurs. PHILIP PULLER is standing by his operating-chair, conversing with EUPHEMIA VANDERPUMP, who lives upstairs. A knock interrupts them, and the young couple are alarmed lest it should be Mr. VANDERPUMP, the young lady's father. But PHIL, remarking that the old gent is very absent-minded, and seldom notices anything, pushes EUPHEMIA behind the large chair, and opens the door. The old man has brought a receipt for the rent, and then begins poking round, and asking questions, while PHIL has to adroitly turn the chair so as to screen the young lady. At last they get rid of him. Then the young folks have a delicious bit of flirtation, which is interrupted by their hearing some one on the stairs, asking for Mr. PULLER's room. PHIL now hides EUPHEMIA in the cupboard, but a bit of her dress is exposed when the door is shut. JACK CASTLETON, a great crony of PHIL's, enters, and after a little chat, tells PHIL that his rich uncle is at the Hummums Hotel, waiting for him. PHIL dare not disappoint his uncle, and, failing in all attempts to get JACK to go with him, is obliged to leave him in the room; while he hurries off, JACK seats himself in the operating-chair, when PETER PIMBUFFLE enters (on his way to VANDERPUMP's rooms), to have a painful tooth drawn. Here the fun gets fast and furious, as JACK, after nearly pulling PETER's head off, draws the wrong tooth. The drollery being much increased by the fact that PETER is an inveterate stammerer. JACK discovers EUPHEMIA by the piece of her dress, and she explains her presence in the closet by the "thin" pretext that she wanted to discover the secret of "Painless Dentistry." At this moment, PHILIP returns, out of breath. A series of discoveries take place, by which it is evident that all three of the gentlemen are anxious to ob-

tain EUPHEMIA's hand. VANDERPUMP, attracted by the noise, comes in, when the lovers, each in his way, begin to urge their claims. The old gentleman is in no mood to listen. His boots hurt his feet, and he can't find his old slippers. His daughter tells him that she has worked him a new pair, and had sold his old ones. VANDERPUMP is electrified, and as soon as he regains the power of speech, relates how he had placed two bank-notes, of £1,000, between the lining and sole of each slipper. His auditors are astounded. Then the old man offers his daughter's hand to whoever will recover for him the valuable articles. Here a funny game of hunt the slippers begins. The three lovers, after a short absence, return with armsfull of quaint and queer foot coverings; but not the identical pair. The old man grows frantic. PHIL, to soothe him, administers a dose of gas. The patient falls into a trance. Then he begins to move his feet excitedly. PHIL exclaims: "Ha! he is going to kick off with his boots!" They draw them off, and out fall the missing bank-notes. After some amusing badinage, EUPHEMIA is awarded to PHILIP PULLER, who closes the very, very amusing piece by remarking: "I always had great faith in 'laughing gas' for the purpose of 'Painless Dentistry'; but until this evening I never knew it was powerful enough to procure a man a wife, and extract bank-notes out of old boots."

## EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



# HUNTING THE SLIPPERS; OR, PAINLESS DENTISTRY.

SCENE.—*A dentist's operating room, with usual chair.—Usual chairs tables, etc., about. Practieable cupboard—door L. U. E.*

*At rise of the curtain, EUPHEMIA is discovered standing by the operating chair, talking to PHILIP PULLER.*

PHILIP. Eh! somebody coming? By Jove! so there is—  
EUPHEMIA. Oh, Phil, if it should be papa!

PHIL. Not likely, Phemy—but if you're frightened, here, stoop down behind this big chair. Your governor is so short-sighted, and so absent-minded that he'd never see you. (*puts her behind chair*) There, that's all right.

*Knock at door, and enter VANDERPUMP.*

The venerable one himself, by all that's unlucky.

VANDERPUMP. How do? how do? Only looked in to hand you the receipt for the rent. (*gives it to him*) Well, how's "Painless Dentistry?" paying, eh? Lots of business? Ivory trade brisk, eh?

PHIL. The practice, Mr. Vanderpump, is in a most flourishing condition. At this time of the day business may be said to be over; for in fact I'm going to lock up the premises—shut up shop, I suppose you'd call it—and fly away home. (*VANDERPUMP saunters slowly round chair, and PHILIP is obliged to keep turning it as he moves, to hide EUPHEMIA.*)

VAND. I say, "Painless Dentistry's" humbug, now isn't it? Only sugaring the bread and butter, to disguise the powder you're giving the children, eh?

PHIL. Not a bit—I can't stay to night for I'm in a hurry; but if you'll come to-morrow morning I'll take out your soundest double-tooth, if you've got such a thing—and you shan't know anything about it.

VAND. Well, much obliged, I think I'd rather not—but tell, just tell me this, if it's "painless," why the deuce do the poor devils holloa so? When I let you these down-stairs rooms of mine, you particularly promised me that your trade should not annoy me. Now, when I'm reading my paper of a morning—over this, every now and then I hear, "Ah! oh!" not pleasant, young gentleman, I can tell you—makes me feel as if I were having all my teeth out by proxy, and just a *leetle* shakes my faith in the "Painless" theory.

PHIL. Imagination Mr. Vanderpump—all imagination. Nobody ever says "Ah!" and I take immense care to see they don't say "Owe!"—because mine's strictly a ready money business.

VAND. Ha, ha! very good, Mr. Philip Puller—but although I'm not a young man from the country—egad! you don't get over me. However—I didn't mean to complain, my boy—so make hay while the sun shines—cultivate your *achers*—ha, ha! a long pull, a strong pull, and a pull all together—bye-bye! (*is going out*) Hilioa! I've lost my gloves (*goes round chair to look for them, whilst PHILIP has to keep turning it*) No—here they are. Now we are off at last. [Exit.]

PHIL. Thank goodness! and please don't come back. Come out of your *chairiot*, Phemy—what a comfort it is to think the governor's so funny, and so near-sighted.

EUP. Ah, but he isn't always funny, Phil. But just think what a heroine I am to run such dreadful risks by coming down to see you for a few seconds, as you begged.

PHIL. And for which kindness, Phemy, dear, I shall be grateful—as Edgar Poe's raven says—“forever more.”

EUP. But I've had such a dreadful fright this time, that I don't think I shall venture again.

PHIL. Don't say that, Phemy; you see things are going on swimmingly with me here; but I'm not quite in a position yet to ask the governor for his consent and benediction, and all that sort of thing. Meanwhile, I must have a look at the sun now and then, or else I shall—what do the poets call it?—wither and die.

EUP. I suppose you mean you must have a look at the daughter now and then?

PHIL. Well, though it sounds paradoxical, you're right—my *sun* is a daughter.

JACK (*speaking outside*). This is Mr. Puller's door, is it? Thank you.

EUP. Good gracious! There's some one else coming, I declare.

PHIL. Oh, bother the people! What on earth do they mean by coming here after business hours? However, it isn't the governor this time—that's a blessing. Look here, Phemy, get into this cupboard. I'll send the fellow off in no time—whoever he is. (*puts EUPHEMIA into cupboard, but in putting her in, leaves a bit of her dress hanging out, without seeing it.* Knock at door heard) Come in—and look alive about it.

*Enter JACK CASTLETON.*

What, Jack Castleton? (*shakes hands with him.*)

JACK Yes, which it is, old man, and no mistake. Heh, sirs, as old Doctor M'Stiff used to say in his lectures, and so you're developed into a full blown dentist. Now, if there were such things as guineas—which there ain't—and I'd got one—which I haven't—I'd manfully wager it that you couldn't pull out one of my teeth under ten minutes. No! stop! it isn't a bet, so I'm not going to let you try.

PHIL. I'm delighted to see you, Jack, I've no end of things to tell you. All sorts of funny games since we parted. Look here—no excuses you know—you must dine with me to-night, sharp seven, at the Tavistock.

JACK. All right, Phil—I'm on. I've nothing to do in town, and I'm doing it thoroughly.

PHIL. That's settled, then. Now, trot along, old boy, till seven. I'm fearfully busy.

JACK. Gammon! Not polite, perhaps, but forcible.

PHIL. It's a fact. I've a set of teeth for an old girl I *must* finish before I leave.

JACK. I'll stop and help you—by looking on, I mean. (*sits, R. C.*)

PHIL. That would only hinder me. Besides, I've got to take them to her.

JACK. Right you are—I'll go with you. I'm game for a walk. Give me an appetite for your feed, too.

PHIL. (*aside*). What on earth am I to do to get rid of him? You can't very well strangle a man you've asked to dine with you.

JACK. Oh, I say, Phil, (*crosses to c.*) the funniest co-in-cidence you ever heard of. I was coming to you—(*PHIL fidgets nervously*)—ah, that reminds me why I came—but I'll tell you this first; I was coming to you with a message, and when I inquired your address, by the blind goddess with her eyes tied up, if I didn't find you were occupying old Vanderpump's ground floor.

PHIL. Well—what of that?

JACK. What of that? Why, old Vanderpump's a friend of mine—friend of our family. Isn't it odd? Yes. I know what you are going to say. You never heard me speak of him? Tell you why, old fellow—his daughter hath my love. The dear girl. Euphemia's image has been shrined in this heart for many a day. I say, you're not ill, are you? (*PHIL is grinding his teeth*) By-the-bye, perhaps you know her?

PHIL. Er—slightly.

JACK. Phil, we *have* been ancient chums, and if we are to remain great friends, let me recommend you to keep your acquaintance with Euphemia on the very slightest footing, for I may as well tell you, our respective parents have designed us for each other.

PHIL. (*aside, and groaning*). Human endurance has its limits—upon my life—I—don't see my way out of strangling him.

JACK. Ha, excuse me, my dear boy, for forgetting in the pleasure of this meeting, the frightfully urgent business that brought me here. Your uncle—

PHIL. (*hurriedly*). What of him, Jack?

JACK. Is waiting at the Hummums to see you. I volunteered to fetch you, because the old gentleman hadn't a moment to spare. We travelled up from Oxford together to-day, and he's off to Devonshire by the 6:30 from Paddington. He wants to see you directly, and unless you make haste you'll barely have time to catch him.

PHIL. (*aside*). Oh, what the dickens am I to do? I *must* try to see him, but I can't leave Euphemia in that cupboard. (*aloud*) I'm very sorry, I can't possibly go to him. Just run and say so—there's a good fellow—or stay, you go and say I'm coming. I'll be after you in no time.

JACK. What's the use of my going, then? No, no, you cut along. It's worth your while, I can tell you, old boy, for the old gentleman imparted to me, in the strictest confidence, that he had three hundred pounds to give you; and I know I wouldn't be three hundred seconds in going, if any discriminating person proposed to fling that sum at my head.

PHIL. (*aside*). Three hundred pounds! Why, I could propose to Phemy at once; and he's such a crotchety old fellow, that if I don't go the chances are I shall never get the money at all. I must risk it. I'll take Jack with me, and then Phemy can slip up stairs. (*aloud*) I suppose I must go at once then. Come along, Jack—let's look alive!

JACK. Rush off like steam, old man—don't wait for me—I'm not going.

PHIL. Pshaw! We mustn't part now after being away from each other so long.

JACK. Well, you are an oddity. Just now you wanted to get rid of me at any price, and now—but—seriously speaking, look alive, Phil, or you'll miss the old gentleman.

PHIL. And you?

JACK. I'm going upstairs to call on old Vanderpump.

PHIL. He's out!

JACK. All the better. I shall enjoy a *tete-a-tete* with Euphemia.

PHIL. She's out.

JACK. I say, old boy, you seem to be well up in the movements of the family. Then I'll stay here, and look after the practice for you. Upon my honor, you'll be too late, and if you are, away goes that three hundred!

PHIL. (*snatching up his hat*). Confound it! you'll drive me mad. Well, (*going close to cupboard, and speaking very loud*) I'll go—but I won't be ten minutes away.

[*Exit hurriedly—JACK seats himself in the operating chair.*

JACK. Funny fellow Phil seems to have grown into! Wasn't like that when we were students together, three years ago. Wonder whether he really *has* any patients? What a spree if some one would come in now? I should be all ready for them, though I haven't pulled out a tooth since I practised on a sheep's jemmy at St. Barnabas. (*knock*) Come in!

*Enter PETER PIMBUFFLE, holding a handkerchief to his face.*

PETER (*stuttering*). Pup-pup-pup-painless dentistry, eh? Do you pup-pup-pup-profess to take out teeth without pup-pup-pup-pain?

JACK. Unquestionably! We have reduced our system to a science. Bah! There's no such thing as pain!

PETER. Then if you pup-pup-promise that it shan't hurt, I think I'll be a pup-pup-pup-patient, and have it out.

JACK (*putting him in operating chair*). Of course! The only thing you could do. (*looks for the necessary forceps.*)

PETER. Ha! ha! Do you know what made me come to you, Mr. Pup-pup-Puller?

JACK (*loftily*). My reputation, no doubt. The fame of the process is spreading everywhere. (*goes on selecting forceps.*)

PETER. Not at all! I came here because it's so pup-pup-pup-precious convenient. You see, I'm an intimate friend of Mr. Vander-pup-pup-pump, up stairs. (*JACK starts*) I'm going to call on him, so I thought it wouldn't be a bad idea to be pup-pup-pup-painless dentis-tried first.

JACK (*coming forward*). Oh! you're an intimate friend, are you?

PETER. Yes! I pup-pup-purpose being his son-in-law.

JACK (*dropping forceps*). The devil you do!

PETER. Yes; I'm rich, but I'm not pup-pup-pup-proud, and Miss Vander-pup-pup-pup-pump is a very pup-pup-pretty girl.

JACK. Ha! what does she say to it?

PETER. Say! What should she say? She's pup pup-pup-passionately fond of me.

JACK (*aside*). Oh, is she? Then I pity her taste. I thought I'd let him off till Phil came back, but after that I'll pull out every blessed tooth in his head. (*to PETER, with ferocity, and approaching with forceps*) Now, which is it?

PETER. This! but mind, I won't pup-pup-pup-pay, if it isn't quite pup-pup-pup-painless.

JACK. Cease this wretched trifling, man, and open your mouth.

PETER. But I say—

JACK. Hold your tongue! (*puts forceps into PETER's mouth, and is supposed to pull out a tooth with desperate wrenches, during which PETER kicks*

*and screams violently*) There! (*holding up tooth*) What the deuce are you kicking up all that row about?

PETER. Oh! oh! oh! Is that what you call pup-pup-painless?

JACK. Certainly! Isn't your tooth-ache cured, you ungrateful beast?

PETER. No, it isn't. You've taken out the wrong tooth!

JACK. That's soon remedied—we'll have the right one out in a twinkling.

PETER (*starting out of the chair*). Not if I know it! I want to wipe my face, if you pup-pup-pup-please.

JACK (*aside*). I wonder where Phil keeps his towels! (*looks round and sees the end of EUPHEMIA's dress sticking out of the cupboard*) Oh, here's something here in this cupboard I suppose. (*opens door and EUPHEMIA is discovered*) Phew! Euphemia!

PETER. Eu-pp-pup-pup-phemia. I say, Mr. Pup-Puller, what does this mean?

JACK (*aside*). I think I begin to understand Phil's knowledge of the family affairs.

PETER. Do you hear, I say? Ex-pup-pup-pup-plain?

JACK. Oh, bother you and your pup-pup-pup—

EUP. Gentlemen—I take you both into my confidence. I have discovered it all.

JACK. All! all what? There isn't a skeleton in the cupboard, is there?

EUP. (*mysteriouslly*). Hush! Happening to live in this house, I have been for a long time anxious to find out whether "Painless Dentistry" was a fact or a fiction. With this object in view, I concealed myself in that cupboard--need I say that Mr. Pimbuffle's groans have thoroughly satisfied me?

PETER. Well, it's pleasant to hear *you're* satisfied. It's more than I am.

EUP. And now, having got over our mutual surprise—how are you, Mr. Castleton? (*shakes hands with him*) How d'ye do, Mr Pimbuffle? (*shakes hands with him*) Not a word of this to papa, you know; we'll keep the secret between ourselves.

*Enter PHILIP, breathlessly.*

PHIL. (*looking amazed*). Hilboa, Jack! you've got a room full of company, I see.

EUP. How do *you* do, Mr Puller? I'm afraid you'll think we've taken possession of your premises. (*aside to him, rapidly*) It's all right; don't ask any questions.

PETER. Look here! Will somebody tell me which is Mr. Pup-pup-Puller?

PHIL. I am, sir, quite at your service.

PETER (*to JACK*). Then who the—hum—I mean who are you, sir, and what business had you to pup-pup-pup-pull out my wrong tooth? (*crosses to R.*)

JACK. Your fluent manner of asking questions, though very charming to listen to, is slightly difficult to follow. It is not at all necessary for you to know who I am—I pulled out your tooth because I was left in charge of the practice; and if it happened to be the wrong one (which is entirely due to the absurd way in which you hallooed), at least you will remember that I did not charge you anything for pulling it out. (*PHILIP, who has been whispering to EUPHEMIA, turns to PETER.*)

PHIL. And allow me to add, Mr. Pimbuffle, that I am perfectly ready

to ease you of the right one for nothing, by means of my patented painless process.

PETER. Pshaw! your pup-pup-painless process is all humbug, sir. Miss Vander-pup-pup-pup-pump has taken the trouble to investigate it under circumstances of considerable trouble to herself, (*pointing to the cupboard*) and she is pup-pup-pup-perfectly ready to ex-pup-pup-pose the whole thing.

EUP. Well, really, Mr. Pimbuffle, your statement goes a little too far. You must remember I haven't yet seen the painless process.

PETER. Why, just now you saw or heard me pup-practised on—didn't you?

EUP. Oh! then it *was* painless after all, was it? But, my dear Mr. Pimbuffle, what a dreadful noise you made for nothing! (*they all laugh heartily at PETER.*)

VANDERPUMP puts his head in at door.

VAND. Sounds of merriment! I might almost say of uproarious mirth—Mr. Fuller must be my excuse for intruding. (*he comes in*) Dear me, am I mistaken, or is it my daughter that I see before me? Eh! my eyes are capital to-day. Why, surely you are Jack Castleton? and as I live, here's that Pup-pup-pup-Pimbuffle!

EUP. Isn't it funny, papa? And we've all come in accidentally, as one may say.

VAND. (*dryly*). Indeed! I was going to ask, my dear, to what fortuitous circumstance I was to attribute your presence amongst the distinguished company assembled! (*crosses to L., up stage.*)

PETER. I think I can ex-pup-pup-plain that.

PHIL. (*taking PETER by the arm and swinging him round*). Another time, sir, if you please. Mr. Vanderpump, a word. (*leads him aside*) At the risk of being considered precipitate, sir, allow me to declare to you at once that I love your daughter. This day, circumstances have occurred which have placed me in a good pecuniary position, and I venture to appeal to your kindness and sympathy to obtain your consent to our union.

VAND. Well, upon my word this is sudden, Mr. Philip Fuller. But what do you suppose the lady is likely to say to such an arrangement?

PHIL. I venture to hope, sir, that it will not be quite unsatisfactory to her.

VAND. Ah, well! dear me, dear me! I must go and get my slippers—these boots are painfully tight—I'll be back directly, and we'll speak of this again. (*goes towards door; just as he is going out, JACK rushes after him, catches him by the arm and brings him to footlights again.*)

JACK. Mr. Vanderpump, I've just come to town with one object, and that is to know when you are going to give me Phemy—I've got a big practice down at Oxford. I want a wife, and I won't wait any longer.

VAND. My dear Jack, you always were impetuosity itself—but supposing I had no objection, how about Phemy?

JACK. I don't anticipate for a moment that Phemy will make any objection.

VAND. Well, my boy, I—oh! confound these boots, I *must* go and get my slippers. Excuse me for a minute. We'll talk this matter over when I come back. (*goes towards door, when PETER stops and brings him again to footlights*)

PETER. Mr. Vander-pup-pup-pump, I must ask for a word w'th you.

VAND. All right, Pimbuffle, only make haste; that's a good fellow.

PETER. I love Eup-pup-pup-phemia, and I'm sure you know it. If

she is to be ex-pup-pup-posed to the frivolities of these two de-pup-pup-pup-praved young men, the sooner she becomes an honest man's wife, the better.

VAND. Same honest man being you, Pimbuffle, eh ? But though you're so sure yourself, can you be as certain of Phemy ?

PETER. Pup-pup-positive—she adores me !

VAND. My dear Pim—oh, these boots ! It's no use, I *must* get my slippers—we'll resume this conversation presently—wait for me here. (*goes to door, turns and looks at his daughter with the gentlemen round her, and speaks to himself*) Some men have to whistle for husbands for their daughters, whilst I—ha ! ha ! it's raining sons-in-law for me. I've the Three Graces in broadcloth to choose from—oh, these boots ! I *must* get my slippers. [Exit.]

EUP. Now, just understand this, I won't listen to anything more. All three of you keep saying things you don't mean a bit, and—Why, good gracious ! papa's gone—I must go after him at once.

PHIL. No, please don't go ; he's coming back.

JACK. Oh, yes, he's coming back ; he told me so, Phemy.

PETER. Decidedly ! he's coming back, Eup-pup-pup-phenia ; he has to speak to me on im-pup-pup-pup-portant business pup-pup-pup-presently—told me to wait here, in fact.

EUP. Well, if you all say so, I suppose I had better stay.

PHIL. Certainly ! See, here he comes !

*Enter VANDERPUMP, rolling his eyes about and gasping ; he throws himself into the operating chair.*

(aside) The venerable one has either seen a ghost, or he's going to indulge in spasms.

VAND. (*making horrible grimaces*). I was boasting that my eyes were capital to-day—it was wrong of me. Euphemia, dear, just run and fetch me my slippers ; I've looked everywhere for them, but I'm so near-sighted I couldn't find them.

EUP. What, those wretched old slippers of yours, papa ?

VAND. Yes, my dear, those wretched old slippers.

EUP. Ha, ha ! why, no, papa ! you weren't likely to find them. Now, didn't you see the lovely new pair I've worked for you, put already by your dressing-table ?

VAND. Yes, yes—but the old ones, the old ones—what has become of the old ones ?

EUP. Well, I knew you'd never give them up if I left them in your room, so I gave them to old Mrs. Puncher, the charwoman.

VAND. (*rolling in agony*). I guessed it. I had a presentiment when I couldn't find them that the worst had happened. We're ruined ! In my old age I am a beggar ! My child's a beggar ! The savings of a life gone at one fell swoop ! (*groans frightfully*.)

JACK (*aside to PHILIP*). Well, hang me, if I can understand it. How can he be ruined because his old slippers are gone ?

PHIL. (*aside to JACK*). Hush, there's more in this than meets the eye.

VAND. Gone, all gone ! Two notes for a thousand pounds in each slipper, between the lining and the sole. (*to EUPHEMIA*) There, get out of my sight, you careless creature. Ah ! now I feel how sharper than a Terpent's Sooth it is to have a what do you call'um child.

EUP. Oh, papa ! don't talk in that way. You can't know what you are saying.

VAND. Too well ! too well ! Take the girl away to her aunt, some one !

PHIL. (*aside to JACK*). That wouldn't be *gallant*, would it? (*aloud*) Do you really mean, in sober earnest, Mr. Vanderpump, that you have lost £4,000?

VAND. Yes, yes; I do!

PHIL. Stowed away in your old slippers?

VAND. (*rolling himself about*). Just so!

PHIL. By Jove! then we must have a big hunt. Phemy, where does this same Mother Punch or Bunch live?

EUP. Oh, Phil, what have I done? and so innocently, too. We shall never see them again—she told me they were not worth three-pence, and she'd sell them in Monmouth street.

PHIL. But where does she live?

EUP. Oh, I don't know—I don't know!

PHIL. (*taking up his hat*). Never mind—cheer up—we must try Monmouth street, then. Now, what were they like?

EUP. Let me see. They *had* been red, only they would have been white with age, if they hadn't been black with dirt.

PHIL. That's a trifle complicated—but I think I can see my way.

VAND. Stop! I've an idea! I'll stimulate the search—I'll offer a reward. Each of you three young gentlemen is anxious to marry my daughter. Now, the man that—

EUP. Oh, papa, don't!

VAND. Hold your tongue! The man that restores me the money shall have my daughter's hand—(*aside*) but not the notes.

PHIL. A bargain! Agreed for one!

JACK. All right! Agreed for two!

PETER. Fair pup-pup-pup-play, you know, and then I say, agreed for three!

JACK (*picking up his hat, whilst PETER takes up his*). We'll all start together. (*aside*). Black and white, turned up with red.

PETER (*to himself*). I think I know the pup-pup-pup-pattern!

PHIL. (*to EUPHEMIA*). Keep your spirits up, Phemy. If they are to be found I'll have them, you may depend, and then—

JACK (*pushing PHILIP away*). No whispering, Master Phil. (*PHILIP rushes out*) Don't you fret, Euphemia—I'm safe to bring them back. I remember them quite well, and the others don't.

PETER (*pushing JACK away*). No mean advantages, sir! (*JACK rushes out*) Eup-pup-pup-pup-phemia, your pup-pup-pup-peace of mind de-pup-pup-pup-pends on my finding these slippers, I know. Consider it done, therefore. I'll spare no expup-pup-pup-pense! [Exit.]

EUP. Oh, papa, dear! how could you think of keeping your money in such a place? You never told me, and I should never have dreamt of such a thing. I thought to prepare a pleasant little surprise for you when I worked the new pair. Pray forgive me. (*begins to cry*.)

VAND. Well, well, my dear, don't cry—perhaps I was a little unreasonable at first. Oh! but only think of four thousand pounds gone in a jiffy—the saving of years. Why on earth did you want to meddle with my slippers?

EUP. You see, papa, they looked so very disreputable.

VAND. Well, my child, perhaps so; but here's a proof that you must not value anything in this world by its looks alone. If these fellows fail, where am I? Think of that—oh, dear—oh, dear—think of that!

EUP. And if either of them *should succeed*, you will have recovered your money, and lost your daughter.

VAND. I shrewdly suspect I should have lost her, as you call it, in any case. Only now, Phemy, my *gain* won't be your *loss*. For my part, I doubly hope that one of them will prove successful; for if I had

to be the Paris to bestow the apple—(of my eye)—that is to say, my my daughter on one of the three—their claims are all so equally balanced—I'm hanged if I know which I should choose.

VAND. I do, papa.

VAND. Well, don't tell me, because if the wrong one finds the missing treasure it might be awkward.

VAND. What a time they seem to be gone! It isn't any distance from here to Monmouth street, and every minute seems an hour!

VAND. We must be patient, my dear. Ha! here comes some one.

*Enter PHILIP, carrying several pairs of slippers.*

PHIL. (putting them down in a heap, and excitedly handing up a pair on his knees). Now, then, Mr. Vanderpump, look at these. Are they any good?

VAND. (examining them). No, no! not the least. Go on with the rest, make haste, my good fellow! (PHILIP hands up slippers, a pair at a time, and VANDERPUMP continues to say, "No; won't do—nothing like them," till the whole lot has been examined) Is that all you've got?

PHIL I bought up every pair that I could find that looked likely.

VAND. Then fate is against us. Once more I sink into the abyss of despair!

*Enter JACK, with armful of slippers.*

Stay! here's Jack! perhaps he has been more fortunate!

JACK (depositing his load on the ground, while PHILIP kicks his into the background). I hope so, Mr. Vanderpump. I was always noted for falling on my feet. "Lucky Jack" they called me at school. How about this lot, now? (hands up a pair.)

VAND. No, Jack; that's not them!

JACK. Well, try these—I've a large assortment. (hands up another pair—VANDERPUMP shakes his head, and continues to say, "No use—no use!" until JACK exhausts his stock.)

VAND. Two failures! We have now only Pimbuffle to fall back upon. (great noise, as of dropping things.)

*PETER presently enters, staggering under an armful of boots.*

VAND. Good gracious! My dear Pimbuffle, you must have misunderstood the whole thing. I haven't lost my old boots! but a pair of old slippers.

PETER. Very true; but I ex-pup-pup-pup-pect these gentlemen had pup-pup-preceded me, and as there wasn't a single pair of old slippers left, I pup-pup-purchased all the boots I could find, to make everything pup-pup-perfectly safe.

VAND. (groaning, and rolling about in chair). It's useless! useless! useless! I'm ruined—undone! Here, you two doctors, give me something that will put me out of the way quietly, will you? I shall go mad! mad! mad! What's the use of standing there looking at me? Do something, confound you—do something, I say! (continues to roll about in chair.)

PHIL. (aside, to JACK). I tell you what it is, Jack, I've a great mind to administer a dose of the gas to him. It would calm him down, and make him forget his loss for a time. What do you say?

JACK (aside, to PHILIP). The very thing—have you got any handy? (PHILIP goes to cupboard, and brings out gas.)

PHIL. Here you are—here you are. Here's the secret of "Painless

Dentistry!" (to VANDERPUMP) Now, sir, lay back in the chair, and we'll put you in the land of dreams in no time.

EUP. (to PHILIP). What are you going to do? Pray, be careful, Phil.

PHIL. You trust me, Phemy, it won't hurt him a bit. Do him good, in fact. (goes to chair, followed by JACK.)

PETER. I say, I pup-pup-pup-protest against these murderous pup-pup-pup-proceedings.

JACK. Here, come and lend a hand, can't you, instead of pup-pup-pup-protesting? (he puts a hand on VANDERPUMP's wrist. PETER holds bag, and PHILIP is supposed to administer gas.)

PHIL. (taking away bag from VANDERPUMP's face, after a second or two). That will do, now—we shall see how it affects him! (VANDERPUMP begins to move his feet quickly) Ha! he's going to kick. Quick, you two, off with his boots! (JACK and PETER each take a foot and pull off a boot; as they do so, notes flutter out of each. EUPHEMIA picks them up excitedly.)

EUP. Look here! what are these?

PHIL. (examining them). Notes, by George! Four thousand pound notes! Why, unless the governor's made of money, and dresses in "promises to pay" of the Bank of England—these are the very identical notes!

VAND. (suddenly rousing himself). Eh? notes? Who spoke of notes?

PHIL. Look here, Mr. Vanderpump, if you are sufficiently collected to give us the information, just say if these are the notes you were supposed to have lost? (PHILIP hands the notes to him.)

VAND. (examining them). Of course they are! Where did they come from? Who found them?

EUP. They came out of your boots, papa dear.

VAND. (looking at his feet). Oh, my boots! (reflects) Of course they did. Ha! ha! I remember now. I put them there. I took them out of the slippers this very morning, but I am so absent.

PHIL. Hooray! then they are not lost at all!

VAND. Of course they're not!

JACK. Then my course is clear, having recovered at least two of these notes, Mr. Vanderpump, in the process of removing your left boot, I demand the fulfillment of your promise—that is to say, the hand of your daughter.

PETER (excitedly). I appeal to your sense of justice, Mr. Vander-pup-pup-pump. I have a superior right, for I recovered two of them by removing your right boot.

VAND. Yes; there's something in that plea, Pimbuffle.

PHIL. Stay, gentlemen! I think my claim is stronger than both yours. I not only suggested the administration of the gas, but I also directed the removal of the boots, without which you neither of you would have found anything. I therefore claim Miss Vanderpump's hand as my own.

JACK. I object to that argument *in toto*!

PETER. I pup-pup-positively object to it in every "toe-toe!"

VAND. This is a difficult case—we must take time to decide.

ALL THREE. No—settle the matter at once—let's have no delay.

VAND. Very good! My word being placed that a reward should be given, I shall refer the matter to my daughter for decision. (aside) I've got my money back, and she shall have just which she likes. (crosses to L.)

PHIL. I am quite content to leave it so.

JACK. So am I.

PETER. I am pup-pup-pup-perfectly satisfied. (aside). I'm quite safe now.

VAND. Then, Euphemia, my love, if you're not too much dazzled by

this blaze of masculine beauty, just make one of these fellows miserable—no, I mean happy—and send the other two about their business.

EUP. Well, papa, I think I—

ALL THREE. Yes! yes!

EUP. I think I owe such a debt of gratitude to Mr. Puller, for the kind way in which he endeavored to alleviate your sufferings, that I—

PHIL. Thank you, my dear Phemy. (JACK and PETER fall into each other's arms in mock anguish) I always had great faith in "Laughing Gas," for the purpose of "Painless Dentistry!" but until this evening I never knew it was powerful enough to procure a man a wife, and extract bank-notes out of old boots.

EUPHEMIA.

PETER.

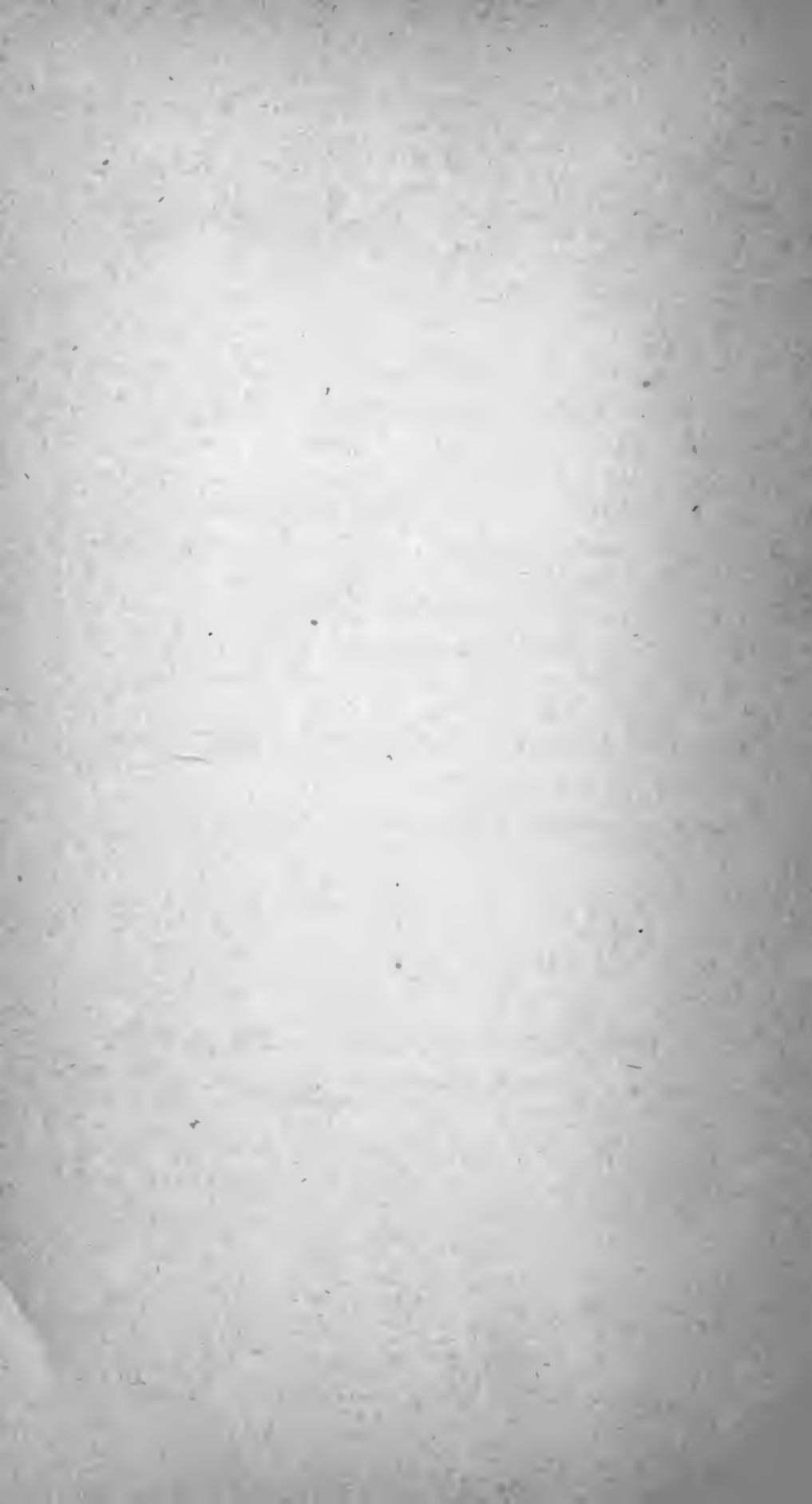
JACK.

PHILIP.

VANDERPUMP.

*CURTAIN.*







—“Sweetest Shakespeare, Nature’s child,  
Warbles his native wood-notes wild.”—MILTON.

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**9 A FEARFUL TRAGEDY IN THE SEVEN DIALS.** A farcical interlude in one act, by Charles Selby. Four male and one female characters. A very laughable piece, easily produced; certain to bring down the house. Costumes of the day. Scene, a genteelly furnished bedroom. Time in representation, forty minutes.

**10 THE SNAPPING TURTLES; or, Matrimonial Masquerading.** A dialogue in one act, by John B. Buckstone. One male and one female character, who assume a second each. A very ludicrous farce; has been eminently successful. Costumes of the day. Scene, a drawing room. Time in representation, one hour.

**11 WOODCOCK'S LITTLE GAME. A Comedy Farce in** two acts, by J. Maddison Morton. Four male and four female characters. A sparkling, lively composition, by one of the most humorous dramatic authors. The part of Woodcock has been performed by Charles Mathews and Lester Wallack. Costumes of the period. Scenery, modern apartments, handsomely furnished. Time in representation, one hour.

**12 A WIDOW HUNT. An original Comedy in three acts,** by J. Sterling Coyne. Four male and four female characters. An ingenious and well known alteration of the same author's "Everybody's Friend," the part of Major Wellington de Boots having been rendered popular by Mr. J. S. Clarke in England and America. Costumes and scenery of the period. Time in representation, two hours and a half.

**13 RUY BLAS. A romantic Drama in four acts, from the** French of Victor Hugo. Twelve male and four female characters. This piece was eminently successful in London when produced—by Mr. Fechter. It contains numerous scenes, capable of being performed unconnected with the drama, by amateurs. Spanish costumes of 1692. Scenery, halls and apartments in the royal palace at Madrid. Time in representation, three hours and a half.

**14 NO THOROUGHFARE. A Drama in five acts, with a** prologue, by Charles Dickens and Wilkie Collins. Thirteen male and six female characters. Very successful as produced by Fechter in England and by Florence in America. Costumes modern but often changed. Scenery complicated; English exteriors, Swiss interiors and Alpine passes. Time in representation, three hours and forty minutes.

**15 MILKY WHITE. A domestic Drama in two acts by H. T. Craven.** Four male and two female characters. A good acting, pathetic piece. Costumes English, of the present day. Scenery, an exterior and interior. Time in representation, one hour and a half.

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No. 16 **DEARER THAN LIFE.** *A serio-comic Drama in three acts*, by Henry J. Byron. Six male and five female characters. An effective piece, which could be readily performed by amateurs with success. Costumes, English of the day. Scenery, two interiors, easily arranged. Time in representation, two hours.

17 **KIND TO A FAULT.** *An original Comedy in two acts*, by William Brough. Six male and four female characters. A well written composition with well drawn characters. Costumes of the present day. Scenery, two elegantly furnished interiors. Time in representation, one hour and twenty minutes.

18 **IF I HAD A THOUSAND A YEAR.** *A Farce in one act*, by John Maddison Morton. Four male and three female characters. A splendid social sketch—the part of Green being excellent for a good light comedian. Costumes of the present day; and scenery, a neatly furnished interior. Time in representation, one hour and fifteen minutes.

19 **HE'S A LUNATIC.** *A Farce in one act*, by Felix Dale. Three male and two female characters. A sprightly, laughter-provoking production. Modern dresses; and scene, a drawing room. Time in representation, forty minutes.

20 **DADDY GRAY.** *A serio-comic Drama in three acts*, by Andrew Haliday. Eight male and four female characters. One of the author's most effective and natural compositions. Dresses of the present day. Scenery, interior of a cottage, a lawyer's office, street and archway, and cottage with landscape. Time in representation, two hours.

21 **DREAMS; or, My Lady Clara.** *A Drama in five acts*, by T. W. Robertson. Six male and three female characters. Full of thrilling incidents, with several excellent parts for both male and female. Was successfully brought out at the Boston Museum and New York Fifth Avenue Theatre. Costumes, modern German and English. Scenery, interiors and gardens, rather complicated, but effective.

22 **DAVID GARRICK.** *A Comedy in three acts*, by T. W. Robertson. Eight male and three female characters. Most effectively performed by Mr. Sothern in England and in America with decided success. Costumes, court dresses. Scenery, two interiors antiquely furnished. Time in representation, one hour and three quarters.

23 **THE PETTICOAT PARLIAMENT.** *An Extravaganza in one act*, by Mark Lemon. Fifteen male and twenty-four female characters. A revision of the "House of Ladies." Performed with great success at Mitchell's Olympic in New York. The costumes are extremely fanciful and exaggerated. Scenery, modern English. Time in representation, one hour and five minutes.

24 **CABMAN No. 93; or, Found in a Four Wheeler.** *A Farce in one act*, by Thomas J. Williams. Two male and two female characters. A ludicrous piece, with a cabman for the first low comedian, and a stock broker as eccentric character part. Costumes of present day. Scene, a furnished room. Time in representation, forty minutes.

25 **THE BROKEN HEARTED CLUB.** *A Comedietta*, by J. Sterling Coyne. Four male and eight female characters. A laughable satire on the Women's Rights movement. Costumes modern English. Scenery, a drawing room. Time in representation, thirty minutes.

26 **SOCIETY.** *A Comedy in three acts*, by T. W. Robertson. Sixteen male and five female characters. A play exceedingly popular, intended to exhibit the foibles of British Society and to ridicule the election system. Costumes of the present day. Scenery elaborate. Time in representation, two hours and a half.

27 **TIME AND TIDE.** *A Drama in three acts and a prologue*, by Henry Leslie. Seven male and five female characters. An effective piece, with novel and striking incidents. Costumes English, present day. Scenery, London marine scenery. Time in representation, two hours.

## DE WITT'S ACTING PLAYS.

No.

**28 A HAPPY PAIR. A Comedietta in one act, by S. Theyre Smith.** One male and one female character. A neat dramatic sketch of a conjugal misunderstanding. Modern dresses. Scene, a drawing room. Time in representation, twenty minutes.

**29 TURNING THE TABLES. A Farce in one act, by John Poole.** Five male and three female characters. One of the happiest efforts of the famous author of "Paul Pry." The part of Jeremiah Bumps is redolent with quaint humor. A standard acting piece. Dresses and scenery of the present day. Time in representation, sixty-five minutes.

**30 THE GOOSE WITH THE GOLDEN EGGS. A Farce in one act, by Augustus Mayhew and Sutherland Edwards.** Five male and three female characters. Gay, rollicking, full of incessant action, having three of the most comical characters imaginable. Costumes of the present period. Scene, a lawyer's office. Time in representation, forty-five minutes.

**31 TAMING A TIGER. A Farce in one act, altered from the French.** Three male characters. In this a dashing light comedian and fiery, petulant old man cannot fail to extort applause. Modern dresses: and scene, a modern apartment. Time in representation, twenty five minutes.

**32 THE LITTLE REBEL. A Farce in one act, by J. Sterling Coyne.** Four male and three female characters. An excellent piece for a sprightly young actress. Dresses and scenery of the present day. Easy of production. Time in representation, about forty-five minutes.

**33 ONE TOO MANY FOR HIM. A Farce in one act, by Thomas J. Williams.** Two male and three female characters. Adapted from a popular French vaudeville. Costume of the time. Scene, parlor in country house. Time of representation, fifty minutes.

**34 LARKIN'S LOVE LETTERS. A Farce in one act, by Thomas J. Williams.** Three male and two female characters. The piece has excellent parts for first low comedy—first old man and a soubrette. Dresses of the day. Scene, a parlor. Time in representation, forty minutes.

**35 A SILENT WOMAN. A Farce in one act, by Thomas Hailes Lacy.** Two male and one female characters. One of the prettiest little pieces on the English stage. Dresses of the period. Scene, a drawing room. Time in representation, thirty-five minutes.

**36 BLACK SHEEP. a Drama in three acts, from Edmund Yates' novel of the same name, and arranged for the stage by J. Palgrave Simpson and the author.** Seven male and five female characters. Costumes of the present time. Scenery, an interior; gardens at Homburg, and a handsome parlor. Time in playing, two and a half hours.

**37 A SILENT PROTECTOR. A Farce in one act by Thomas J. Williams.** Three male and two female characters. An active, bustling piece of ingenuity, which affords abundant opportunities for the display of Quickfidget's eccentricities. Costumes of the period. Scene, a drawing room. Time in representation, forty minutes.

**38 THE RIGHTEFUL HEIR. A Drama in five acts, by Lord Lytton (Sir Edward Lytton Bulwer).** Ten male and two female characters. A revision and improvement of the author's play of the "Sea Captain," originally produced under management of Mr. Macready. Costumes of the English Elizabethan period, armor, doublets, tights, &c. Scenery picturesque and elaborate. The play contains numerous scenes and passages, which could be selected for declamation. Time in representation, two hours and forty-five minutes.

**39 MASTER JONES' BIRTHDAY. A Farce in one act, by John Maddison Morton.** Four male and two female characters. A very amusing and effective composition, particularly suited to amateurs. Dresses of the day; and scene, a plain interior. Time of playing, thirty minutes.

**40 ATCHI. A Comedietta in one act, by John Maddison Morton.** Three male and two female characters. A gem in pleasantry, whose conclusion is irresistibly comic. Costume of the day. Scene, a tastefully laid out garden. Time in representation, forty minutes.

## DE WITT'S ACTING PLAYS.

No.

**41 BEAUTIFUL FOREVER. A Farce in one act, by Frederick Hay.** Two male and two female characters. A sprightly satirical rebuke to those that patronize advertised nostrums. Costumes of the day. Scene, a handsome interior. Time in representation, forty minutes.

**42 TIME AND THE HOUR. A Drama in three acts, by J. Palgrave Simpson and Felix Dale.** Seven male and three female characters. An excellent acting play, full of life and incident, the parts of Medicott and Marian Beck being capable of impressive representation—all others good. Costumes of the present period. Scenery, gardens and exterior, cottage and garden, and an old oaken chamber. Time in representation, two hours and a half.

**43 SISTERLY SERVICE: An original Comedietta in one act, by J. P. Wooler.** Seven male and two female characters. An interesting piece. Costumes, rich dresses of the musketeers of Louis XIII. Scenes, an apartment of that period, and a corridor in the royal palace of France. Time in representation, forty minutes.

**44 WAR TO THE KNIFE. a Comedy in three acts, by Henry J. Byron.** Five male and four female characters. A pleasing, entertaining and morally instructive lesson as to extravagant living; capitally adapted to the stage. Costumes of the present time. Scenes, three interiors. Time in representation, one hour and three quarters.

**45 OUR DOMESTICS. A Comedy Farce in two acts, by Frederick Hay.** Six male and six female characters. An irresistibly facetious exposition of high life below stairs, and of the way in which servants treat employers during their absence. Costumes of the day. Scenes, kitchen and dining room. Time in representation, one hour and a half.

**46 MIRIAM'S CRIME. A Drama in three acts, by H. T. Craven.** Five male and two female characters. One of the best acting plays, and easily put on the stage. Costumes modern. Scenery, modern English interiors, two in number. Time in representation, two hours.

**47 EASY SHAVING. A Farce in one act, by F. C. Burnand and M. ntagu Williams.** Five male and two female characters. A neat and effective piece, with excellent parts for low comedian and singing chamber maid. Costumes of the days of Charles II of England. Scene, a barber's shop. Time in representation, twenty-five minutes.

**48 LITTLE ANNIE'S BIRTHDAY. An original personation Farce, by W. E. Suter.** Two male and four female characters. A good farce, whose effectiveness depends upon a singing young lady, who could make the piece a sure success. Costumes modern. Scene, an apartment in an English country house. Time in representation, twenty-five minutes.

**49 THE MIDNIGHT WATCH. A Drama in one act, by J. Maddison Morton.** Eight male and two female characters. A successful little play. Costumes of the time of the French Revolution of 1795. Scene, the platform of a fortress. Time in representation, one hour.

**50 THE PORTER'S KNOT. A serio-comic Drama in two acts, by John Oxenford.** Eight male and two female characters. Interesting and thoroughly dramatic. Costumes of the day. Scenes, an interior of cottage and exterior of seaside hotel. Time in representation, one hour and a quarter.

**51 A MODEL OF A WIFE. A Farce in one act, by Alfred Wigan.** Three male and two female characters. Most amusing in conception and admirably carried out. Costumes of the day. Scene, a painter's studio. Time in representation, thirty-five minutes.

**52 A CUP OF TEA. A Comedietta in one act.** Translated from the French of *Une Tasse de Thé*, by Charles Nuttier and J. Drury. Three male and one female characters. An exquisite petty comedy, well adapted for amateur representation. Costumes modern. Scene, handsome drawing room. Time in representation, thirty minutes.

## DE WITT'S ACTING PLAYS.

No.

**53 GERTRUDE'S MONEY BOX. A Farce in one act, by Harry Lemon.** Four male and two female characters. A successful, well written piece; an incident in rural life. Costumes of the present time. Scene, interior of a cottage. Time in representation, forty-five minutes.

**54 THE YOUNG COLLEGIAN (The Cantab). A Farce in one act, by T. W. Robertson.** Three male and two female characters. A rattling piece, filled with ludicrous situations, which could be splendidly worked up by a good light comedian. Costumes modern; and scene, a handsome interior. Time in representation, fifty minutes.

**55 CATHARINE HOWARD; or, the Throne, the Tomb and the Scaffold.** An historical play in three acts [from the celebrated play of that name, by Alexander Dumas]; adapted by W. D. Suter. Twelve male and five female characters. A most successful acting drama in both France and England. Costumes of the period of Henry VIII of England, artistic and rich. Scenery elaborate and historical. Time in representation, two hours and a half.

**56 TWO GAY DECEIVERS; or, Black, White and Gray.** A Farce in one act by T. W. Robertson. Three male characters. Adapted from the French of one of the most laughable vaudevilles on the Parisian stage. Costumes of present day. Scene, a cell in a police station. Time in representation, forty minutes.

**57 NOEMIE. A Drama in two acts, translated and adapted from the French of Denney and Clement by T. W. Robertson.** Four male and four female characters. Originally acted in Paris, this piece created such a sensation that it was produced subsequently at all the leading theatres of London. Costumes modern. Scenery, a garden scene and a richly furnished interior. Time in representation, one hour and a half. Easily put on the stage.

**58 DEBORAH (LEAH); or, the Jewish Maiden's Wrong.** A Drama in three acts, by Charles Smith Cheltnam. Seven male and six female characters. A strangely effective acting play. Costumes picturesque yet simple. Scenery elaborate and cumbersome to handle. Time in representation, two hours and fifteen minutes. Elegant extracts can be taken from this drama.

**59 THE POST BOY. An original Drama in two acts, by H. T. Craven.** Five male and three female characters. Very successful. Costumes modern. Scenery, two interiors. Time of playing, an hour and a half.

**60 THE HIDDEN HAND; or, the Gray Lady of Perth** Vennon. A Drama in four acts, by Tom Taylor. Five male and five female characters. Costumes of the period of James II of England. Scenery somewhat elaborate. Time in representation, two hours and a half.

**61 PLOT AND PASSION. A Drama in three acts [from the French], by Tom Taylor.** Seven male and two female characters. A neat and well constructed play, admirably adapted to amateur representation. Costumes of the period of the First Empire, rich and attractive. Scenes, an interior in a French mansion, and one in a country villa. Time in representation, one hour and a half.

**62 A PHOTOGRAPHIC FIX. A Farce in one act, by Frederick Hay.** Three male and two female characters. A brilliant, witty production. Costumes of the day. Scene, a photographic room. Time in representation, thirty-five minutes.

**63 MARRIAGE AT ANY PRICE. A Farce in one act, by J. P. Wooler.** Five male and three female characters. A decided success in London. Costumes of the day. Two scenes, a plain chamber and a garden. Time in representation, thirty minutes.

**64 A HOUSEHOLD FAIRY. A domestic Sketch in one act, by Francis Talfourd.** One male and one female character. A gem in its line; artistic, dramatic and very natural. Modern costumes, and scene a poorly furnished apartment. Time in playing, twenty-five minutes.

## DE WITT'S ACTING PLAYS.

No.

**65 CHECKMATE. A Comedy in two acts, by Andrew Halliday.** Six male and five female characters. Costumes, English, of the present day. Scenes, interior of a country hotel, and exterior of same, with landscape. Time in representation, one hour and a half.

**66 THE ORANGE GIRL. A Drama in a prologue and three acts, by Harry Leslie and Nicholas Rowe.** Eighteen male and four female characters. Costumes of the present day; this piece requires considerable scenery, and some of an especial nature. Time in representation, two hours and a quarter

**67 THE BIRTHPLACE OF PODGERS. A Farce in one act, by John Hollingshead.** Seven male and three female characters. A capital acting extravaganza, introducing a number of eccentric personages. Costumes of the present time. Scene, a workingman's room. Time in representation, forty minutes.

**68 THE CHEVALIER DE ST. GEORGE. A Drama in three acts, adapted from the French of MM. Velesville and Roger de Beauvoir, by T. W. Robertson.** Nine male and three female characters. A very popular and favorite play. Costumes, very rich, in velvet, court and hunting dresses, breeches, stockings, &c. Scenery, a tavern and garden, an interior, style Louis Seize, and a plainer interior. Time in representation, one hour and a half.

**69 CAUGHT BY THE CUFF. A Farce in one act, by Frederick Hay.** Four male and one female characters. An exquisitely ludicrous production, crammed with situations. Costumes of the day. Scene, a kitchen. Time in representation, forty minutes.

**70 THE BONNIE FISHWIFE. A Farce in one act, by Charles Selby, Comedian.** Three male and one female characters. A very sprightly piece, in which the lady is required to sing, and to be capable of assuming the Scottish dialect. The costumes, although modern, involve eccentric Scottish and deer stalking dresses. Scenes, a handsome chamber and interior of Highland cottage. Time of playing, forty-five minutes.

**71 DOING FOR THE BEST. A domestic Drama in two acts, by M. Rophino Lacy.** Five male and three female characters. An effective acting piece, popular in London. Costumes of the day. Two scenes, one interior of cottage, the other a drawing room. Time in representation, one hour and a half.

**72 A LAME EXCUSE. A Farce in one act, by Frederick Hay.** Four male and two female characters. Costumes of the day. Scene, a handsome interior. Time in representation, thirty-five minutes.

**73 A GOLDEN FETTER (FETTERED). A Drama in three acts, by Watts Phillips.** Eleven male and four female characters. Costumes of the present time. Scenery extensive and peculiar to the piece. Time in representation, one hour and a half.

**74 THE GARRICK FEVER. A Farce in one act, by J. R. Planche.** Seven male and four female characters. Costumes of the year 1742—court dresses, regimentals, velvet trains, &c. Scenery, a plain interior. Time of representation, forty-five minutes.

**75 ADRIENNE; or, the Secret of a Life. Drama in three acts, by Harry Leslie.** Seven male and three female characters. A telling romantic drama. Italian and French costumes, civil and military. Scenery, elaborate interiors and landscapes. Time in representation, one hour and forty-five minutes.

**76 THE CHOPS OF THE CHANNEL. An original Nautical Farce in one act, by Frederick Hay.** Three male and two female characters. A very mirth exciting and whimsical composition. Costumes of the present day. Scene, the saloon of a steamer. Time in representation, forty minutes.

## DE WITT'S ACTING PLAYS.

No.

**77 THE ROLL OF THE DRUM.** A romantic Drama in three acts, by Thomas Egerton Wilks. Eight male and four female characters. A standard piece with the British theatres. Costumes of the period of the first French revolution. Scenery, interior of a farm house, a picturesque landscape and a drawing room. Time in representation, one hour and forty-five minutes.

**78 SPECIAL PERFORMANCES.** A Farce in one act, by Wilnot Harrison. Seven male and three female characters. A most ludicrous, ingenious and sprightly production. Dresses of the present day. Scene, a chamber. Time in performance, forty minutes.

**79 A SHEEP IN WOLF'S CLOTHING.** A domestic Drama in one act, freely adapted from Madame de Girardin's "*Une Femme qui deteste Son Mari*," by Tom Taylor. Seven male and five female characters. A neat and pleasing domestic play, founded upon incidents following Monmouth's rebellion. Costumes of the time of James II of England. Scene, a tapestried chamber. Time of playing, one hour.

**80 A CHARMING PAIR.** A Farce in one act, by Thomas J. Williams. Four male and three female characters. Costumes of the present day. Scene, a handsomely furnished apartment. Time in representation, forty minutes.

**81 VANDYKE BROWN.** A Farce in one act, by Adolphus Charles Troughton. Three male and three female characters. Popular wherever performed. Costumes of the present day. Scene, a chamber, backed by a window. Time of representation, one hour.

**82 PEEP O' DAY; or, Savourneen Dheelish.** An Irish romantic Drama in four acts (derived from "Tales of the O'Hara Family," by Edmund Falconer. The New "Drury Lane" version. Twelve male and four female characters. Costumes, Irish, in the year 1798. Scenery, illustrative of Munster. Time in representation, three hours.

**83 THRICE MARRIED.** A personation piece in one act, by Howard Paul. Six male and one female characters. The lady sings, dances and assumes personification of a French vocalist, of a Spanish dancer and of a man of fashion. Costumes of the day. Scene, a room in a lodging house. Time in representation, three quarters of an hour.

**84 IT GUILTY.** A Drama in four acts, by Watts Phillips, ten male and six female characters. A thrilling drama founded upon a fact. Costumes of the present day. Scenery illustrative of localities about Southampton and its harbor, and of others in India. Time in representation, three hours.

**85 LOCKED IN WITH A LADY.** A Sketch from Life, by H. R. Addison. One male and one female character. A very pleasing and humorous interlude. Costume of the day, and scene a bachelor's apartment. Time in representation, thirty-five minutes.

**86 THE LADY OF LYONS; or, Love and Pride.** A Play in five acts, by Lord Lytton (Sir Edward Lytton Bulwer). Twelve male five female characters. Four of the male characters are very good ones; and Pauline, Madame De-chapelles and the Widow Melnotte are each excellent in their line. The piece abounds in eloquent declamation and sparkling dialogue. This edition is the most complete in all respects ever issued. It occupies three hours in representation. The scenery, gardens and interior of cottage and mansion. Costumes French, of 1795.

**87 LOCKED OUT.** A Comic Scene, illustrative of what may occur after dark in a great metropolis; by Howard Paul. One male and two female characters, with others unimportant. Scene, a street; dress, modern. Time in playing, thirty minutes.

**88 FOUNDED ON FACTS.** A Farce in one act, by J. P. Wooley. Four male and two female characters. A favorite acting piece, easily put on the stage and never failing in success. Costumes of the present day. Scene, a hotel parlor. Time in representation, thirty-five minutes.

## DE WITT'S ACTING PLAYS.

No.

**89 AUNT CHARLOTTE'S MAID. A Farce in one act,** by J. Maddison Morton. Three male and three female characters. One of the best of this prolific humorist's dramatic pieces. Dresses of the period, and scene an apartment in a dwelling house. Time in representation, forty minutes.

**90 ONLY A HALFPENNY. A Farce in one act,** by John Oxenford. Two male and two female characters. Dresses of the present day, and scene an elegantly furnished interior. Time in representation, thirty-five minutes.

**91 WALPOLE; or, Every Man has his Price. A Comedy in rhyme,** by Lord Lytton. Seven male and two female characters. Costumes of the period of George I of England. Scenery illustrative of London localities, and residences of the same era. Time of playing, one hour and ten minutes.

**92 MY WIFE'S OUT. A Farce in one act,** by G. Herbert Rodwell. Two male and two female characters. This piece had a successful run at the Covent Garden Theatre, London. Costume modern, and scene an artist's studio. Time in representation, forty minutes.

**93 THE AREA BELLE. A Farce in one act,** by William Brough and Andrew Halliday. Three male and two female characters. Costumes of the present time, and scene a kitchen. Time in performing, thirty minutes.

**94 OUR CLERKS; or, No. 3, Fig Tree Court, Temple. An original Farce, in one act.** Seven male and five female characters. Costumes modern, and scene a large sitting room solidly furnished. Time in representation, sixty-five minutes.

**95 THE PRETTY HORSE BREAKER. A Farce,** by William Brough and Andrew Halliday. Three male and ten female characters. Costumes modern English, and scene a breakfast room in a fashionable mansion. Time of playing, forty-five minutes.

**96 DEAREST MAMMA. A Comedietta in one act,** by Walter Gordon. Four male and three female characters. Costume modern English, and scene a drawing room. Time in representation, one hour.

**97 ORANGE BLOSSOMS. A Comedietta in one act,** by J. P. Wooler. Three male and three female characters. Costume of the present day, and scene, a garden with summer house. Time in playing, fifty minutes.

**98 WHO IS WHO? or, All in a Fog. A Farce, adapted from the French,** by Thomas J. Williams. Three male and two female characters. Costumes, modern English dresses, as worn by country gentry; and scene, parlor, in an old fashioned country house. Time of playing, thirty minutes.

**99 THE FIFTH WHEEL. A Comedy in three acts.** Ten male and two female characters. An excellent American production, easily managed. Costumes of the modern day. Scenery not complicated. Time of representation, about one hour and three quarters.

**100 JACK LONG. A Drama in two acts,** by J. B. Johnstone. Nine male and two female characters. Costume of the frontiers. Scenery illustrative of localities on the Texan frontier. Time of performance, one hour and twenty minutes.

**101 FERNANDE; or, Forgive and Forget. A Drama in three acts,** by Victorien Sardou. Eleven male and ten female characters. This is a correct version of the celebrated play as performed in Paris and adapted to the English stage, by Henry L. Williams, Jr. Costumes, modern French. Scenery, four interiors. Time in representation, three hours.

**102 FOILED; or, a Struggle for Life and Liberty. A Drama in four acts,** by O. W. Cornish. 9 males, 3 females. Costumes, modern American. Scenery—a variety of scenes required, but none elaborate. Time in representation, three and a half hours.

## DE WITT'S ACTING PLAYS.

No.

**103 FAUST AND MARGUERITE.** *A romantic Drama in three acts, translated from the French of Michel Carre, by Thomas William Robertson. Nine male and seven female characters. Costumes German, of the sixteenth century; doublets, trunks, tights. Scenery, a laboratory, tavern, garden, street and tableau. Time in representation, two hours.*

**104 NO NAME.** *A Drama in five acts, by Wilkie Collins. Seven male and five female characters. A dramatization of the author's popular novel of the same name. Costumes of the present day. Scenery, four interiors and a sea view. Time in representation, three hours.*

**105 WHICH OF THE TWO.** *A Comedietta in one act, by John M. Morton. Two male and ten female characters. A very neat and interesting pretty comedy. Costume Russian. Scene, public room of an Inn. Time of playing, fifty minutes.*

**106 UP FOR THE CATTLE SHOW.** *A Farce in one act, by Harry Lemon. Six male and two female characters. Costumes English, of the present day. Scene, a parlor. Time in representation, forty minutes.*

**107 CUPBOARD LOVE.** *A Farce in one act, by Frederick Hay. Two male and one female characters. A good specimen of broad comedy. Dresses modern, and scene, a neatly furnished apartment. Time in representation, twenty minutes.*

**108 MR. SCROGGINS; or, Change of Name.** *A Farce in one act, by William Hancock. Three male and three female characters. A lively piece. Costumes of the present day. Scene, a drawing room. Time in representation, forty minutes.*

**109 LOCKED IN.** *A Comedietta in one act, by J. P. Wooler. Two male and two female characters. Costumes of the period. Scene, a drawing room. Time in representation, thirty minutes.*

**110 POPPLETON'S PREDICAMENTS.** *A Farce in one act, by Charles M. Rae. Three male and six female characters. Costumes of the day. Scene, a drawing room. Time in representation, forty minutes.*

**111 THE LIAR.** *A Comedy in two acts, by Samuel Foote. Seven male and two female characters. One of the best acting plays in any language. Costumes, embroidered court dresses, silk sacques, &c; still the modern dress will suffice. Scenes—one, a park, the other a drawing room. Time in representation, one hour and twenty minutes. This edition, as altered by Charles Mathews, is particularly adapted for amateurs.*

**112 NOT A BIT JEALOUS.** *A Farce in one act, by T. W. Robertson. Three male and three female characters. Costumes of the day. Scene, a room. Time of playing, forty minutes.*

**113 CYRIL'S SUCCESS.** *A Comedy in five acts, by Henry J. Byron. Ten male and four female characters. Costumes modern. Scenery, four interiors. Time in representation, three hours twenty minutes.*

**114 ANYTHING FOR A CHANGE.** *A petite Comedy in one act, by Shirley Brooks. Three male and three female characters. Costumes present day. Scene, an interior. Time in representation, fifty-one minutes.*

**115 NEW MEN AND OLD ACRES.** *A Comedy in three acts by Tom Taylor. Eight male and five female characters. Costumes present day. Scenery somewhat complicated. Time in representation, two hours.*

**116 I'M NOT MESILF AT ALL.** *An original Irish Stew in one act, by C. A. Maltby. Three male and two female characters. Costume of present day, undress uniform, Irish peasant and Highland dress. Scene, a room. Time in playing twenty-eight minutes.*

## DE WITT'S ACTING PLAYS.

No.

**117 NOT SUCH A FOOL AS HE LOOKS. A farcical Drama in three acts, by Henry J. Byron.** Five male and four female characters. Excellent for amateurs. Costumes of the day. Scenery, three interiors. Time in representation, two hours.

**118 WANTED, A YOUNG LADY. A Farce in one act, by W. E. Suter.** Three male characters. Effective for amateurs. Costumes of the day. Scene, a room. Time in playing, forty minutes.

**119 A LIFE CHASE. A Drama in five acts, by Adolph Belot; translated by John Oxenford and Horace Wigan.** Fourteen male and five female characters. Costumes modern French. Scenery elaborate. Time in representation, two hours and twenty minutes.

**120 A TEMPEST IN A TEAPOT. Petite Comedy in one act.** Two male and one female characters. Admirably adapted for private performance. Costumes of the day. Scene, an interior. Time of representation, thirty-five minutes.

**121 A COMICAL COUNTESS. A Farce in one act, by William Brough.** Three male and one female characters. Costumes French, of last century. Scene, a drawing room. Time in representation, forty minutes.

**122 ISABELLA ORSINI. A romantic Drama in four acts, by S. H. Mosenthal.** Eleven male and four female characters. Costumes Italian, three hundred years ago. Scenery complicated. Time in representation, three and a half hours.

**123 THE TWO POLTS. A Farce in one act, by John Courtney.** Four male and four female characters. Costumes modern. Scenery, a street and two interiors. Time in representation, forty-five minutes.

**124 THE VOLUNTEER REVIEW; or, The Little Man in Green.** A Farce in one act, by Thomas J. Williams. Six male and six female characters. Easily localized, as the "Home Guard," or "Militia Muster." Costumes of the day; and scene, a room. Time in representation, forty-five minutes.

**125 DEERFOOT. A Farce in one act, by T. C. Burnand.** Five male and one female characters. Costumes of the day; and scene, a public house. Time in playing, thirty-five minutes.

**126 TWICE KILLED. A Farce in one act, by John Oxenford.** Six male and three female characters. Costumes modern; scene, landscape and a drawing room. Time in playing, forty-five minutes.

**127 PEGGY GREEN. A Farce in one act, by Charles Selby.** Three male and ten female characters. Costumes of the present day. Scene, a country road. Time in representation, forty-five minutes.

**128 THE FEMALE DETECTIVE; or, The Mother's Dying Child.** A Drama in three acts, by C. H. Hazlewood. Eleven male and four female characters. Costumes of fifty years since. Scenery very elaborate. Time of playing two hours.

**129 IN FOR A HOLIDAY. A Farce in one act, by F. C. Burnand.** Two male and three female characters. Costumes of the period, and scene an interior. Time in performance, thirty-five minutes.

**130 MY WIFE'S DIARY. A Farce in one act. From the French of MM. Denney and Clairville, by T. W. Robertson.** Three male and one female characters. Costumes modern French, and scene a drawing room. Time in representation, fifty minutes.

**131 GO TO PUTNEY. A Farce in one act, by Harry Lemon.** Four male and three female characters. Excellent for amateurs. Costumes of the day; scene, a drawing room. Time in representation, forty-five minutes.

## DE WITT'S ACTING PLAYS.

NO.

**132 A RACE FOR A DINNER. A Farce in one act, by J. F. G. Rodwell.** Ten male characters. A sterling piece. Costumes of the day. Scene, a tavern exterior. Time in representation, sixty minutes.

**133 TIMOTHY TO THE RESCUE. A Farce in one act, by Henry J. Byron.** Four male and two female characters. In this laughable piece Spangle assumes several personifications. Costumes of the day, and scene a plain interior. Time in representation, forty-five minutes.

**134 TOMPKINS, THE TROUBADOUR. A Farce in one act, by MM. Lockroy and Marc Michel.** Three male and two female characters. Costumes modern, and scene an ironmonger's shop. Time in playing, thirty-five minutes.

**135 EVERYBODY'S FRIEND. A Comedy in three acts, by J. Sterling Coyne.** Six male and five female characters. Costumes modern, and scenery three interiors. Time in performance, two and a half hours.

**136 THE WOMAN IN RED. A Drama in three acts and Prologue, by J. Sterling Coyne.** Six male and eight female characters. Costumes French and Italian. Scenery complicated. Time of playing, three hours and twenty-five minutes.

**137 L'ARTICLE 47; or, Breaking the Ban. A Drama in three acts, by Adolph Belot, adapted to the English stage by Henry L. Williams.** Eleven male and five female characters. Costumes French, of the day. Scenery elaborate. Time in representation, three hours and ten minutes.

**138 POLL AND PARTNER JOE; or, The Pride of Putney and the Pressing Pirate.** A Burlesque in one act and four scenes, by F. C. Burnand. Ten male and three female characters. (Many of the male characters are performed by ladies.) Costumes modern, and scenery local. Time of playing, one hour.

**139 JOY IS DANGEROUS. A Comedy in two acts, by James Mortimer.** Three male and three female characters. Costume, modern French. Scenery, two interiors. Time in representation, one hour and forty-five minutes.

**140 NEVER RECKON YOUR CHICKENS, &c. A Farce in one act, by Wybert Reeve.** Three male and four female characters. Modern costumes, and scene, an interior. Time in representation, forty minutes.

**141 THE BELLS; or, the Polish Jew. A romantic moral Drama in three acts, by MM. Erckmann and Chatrian.** Nine male and three female characters. Costumes Alsatian, of present date. Scenery, two interiors and a court room. Time of playing, two hours and twenty minutes.

**142 DOLLARS AND CENTS. An original American Comedy in three acts, by L. J. Hollenius, as performed by the Murray Hill Dramatic Association.** Nine male and four female characters. Costumes modern, and scenery, three interiors and one garden. Time in representation, two and three quarter hours.

**143 LODGERS AND DODGERS. A Farce in one act, by Frederick Hay.** Four male and two female characters. Costumes of the present time. Scene, a furnished apartment. Time in representation, twenty-five minutes. One character a Yorkshire farmer.

**144 THE LANCASHIRE LASS; or, Tempted, Tried and True.** A domestic Melodrama in four acts and a Prologue, by Henry J. Byron. Twelve male and three female characters. Costumes of the present day. Scenery, varied and difficult. Time in representation, three hours.

DE WITT'S ACTING PLAYS.

No.

**145 FIRST LOVE.** A Comedy in one act, by Eugene Scribe. Adapted to the American stage by L. J. Hollenius. Four male and one female characters. Suitable for amateurs. Modern costumes, and scene, a parlor. Time in playing, forty-five minutes.

**146 THERE'S NO SMOKE WITHOUT FIRE.** A Comedietta in one act, by Thomas Picton. One male and two female characters. Costumes of the present day, and scene, an apartment. Time in representation, forty minutes.

**147 THE OVERLAND ROUTE.** A Comedy in three acts, by Tom Taylor. Eleven male and five female characters. Costumes East Indian (European). Scenery, steamship saloon and deck, and coral reef. Time in representation, two hours and forty minutes.

**148 CUT OFF WITH A SHILLING.** A Comedietta in one act, by S. Theyre Smith. Two male and one female characters. Scene, a drawing room. Time in playing, twenty-five minutes.

**149 CLOUDS.** An American Comedy in four acts, by Fred. Marsden (W. A. Sliver). Eight male and seven female characters. Costumes of the day. Scenery, cottage, river scene and drawing rooms. Time in representation, three hours.

**150 A TELL-TALE HEART.** A Comedietta in one act, by Thomas Picton. One male and two female characters. Excellent for private representation. Costumes of the day. Scene, a villa room. Time in representation, forty minutes.

**151 A HARD CASE.** A Farce in one act, by Thomas Picton. Two male characters. A most ludicrous piece for two performers. Costumes of the day. Scene, an interior. Time in playing, thirty-five minutes.

**152 CUPID'S EYE-GLASS.** A Comedy in one act, by Thomas Picton. One male and one female characters. Adapted for amateur performance. Costumes of the day, and scene, a drawing room. Time in representation, twenty-five minutes.

**153 'TIS BETTER TO LIVE THAN TO DIE.** A Farce in one act, by Thomas Picton. Two male and one female characters. Can be played readily and effectively by amateurs. Costumes, modern, and scene, an artist's studio. Time in representation, forty minutes.

**154 MARIA AND MAGDALENA.** A Play in four acts, by L. J. Hollenius. Eight male, six female characters. An uniformly good stock company is alone needed to properly produce this charming piece. Costumes modern. Scenery, fine interiors and beautiful gardens. Time in representation, three hours.

**155 OUR HEROES.** A Military Play in five acts, eight allegorical tableaux, and ten grand pictures, including a grand transformation tableau, by John B. Renauld. Twenty-four male and five female characters. Large parties of retired volunteers can appear with great effect in this play. Costumes modern, civil and military. Scenery, interiors of dwellings, encampments and battle-fields.

**156 PEACE AT ANY PRICE.** A Farce in one act, by T. W. Robertson. One male and one female characters; but a variety of voices are heard throughout the piece, the speakers being invisible. A capital sketch for two lively amateur comedians. Costume modern. Scenery—there is but one scene throughout the piece—a meanly furnished apartment. Time in representation, twenty minutes.

**157 QUITE AT HOME.** A Comedietta in one act, by Arthur Sketchley. Five male and two female characters. A real lively taking piece. All the characters passable. Costumes modern. Scenery, a shabbily furnished apartment. Time in representation, forty-five minutes.

## DE WITT'S ACTING PLAYS.

No.

**158 SCHOOL. A Comedy in four acts, by T. W. Robertson.** Six male and six female characters. Is a very superior piece, and has three characters unusually good for either sex. Could be played with fine effect at a girls' seminary. Costumes modern. Scenery, English landscape and genteel interiors. Time in representation, two hours and forty minutes.

**159 IN THE WRONG HOUSE. A Farce in one act, by Martin Becher.** Four male and two female characters. A very justly popular piece. Two of the male characters are excellent for light and low comedian. Good parts, too, for a young and old lady. Costumes modern. Scenery, an ordinary room. Time in representation, twenty-five minutes.

**160 BLOW FOR BLOW. A Drama in a Prologue and three acts, by Henry J. Byron.** Eleven male and six female characters. Full of homely pathos as well as rich humor. Has several excellent parts. Costumes modern. Scenery, interiors of offices and dwellings. Time in representation, three hours.

**161 WOMAN'S VOWS AND MASON'S OATHS. In four acts, by A. J. II. Duganne.** Ten male and four female characters. Has effective situations, fine characters and beautiful dialogues. Costumes modern, with Federal and Confederate uniforms. Scenery, interiors in country houses, and warlike encampments. Time in performance, two hours and thirty minutes.

**162 UNCLE'S WILL. A Comedietta in one act, by S. Theyre Smith.** Two male and one female characters. A brilliant piece ; can be easily played in a parlor. Costumes modern, and naval uniform for Charles. Scenery, set interior drawing room. Time in representation, thirty minutes.

**163 MARCORETTI. A romantic Drama in three acts, by John M. Kingdom.** Ten male and three female characters. A thrillingly effective piece, full of strong scenes. Costumes, brigands and rich Italian's dress. Scenery, interior of castle, mountain passes, and princely ball room. Time in representation, two hours.

**164 LITTLE RUBY; or, Home Jewels. A domestic Drama in three acts, by J. J. Wallace.** Six male and six female characters. This drama is at once affecting and effective. Little Ruby fine personation for young prodigy. Costumes modern. Scenery, interior of dwelling and gardens. Time in representation, two hours.

**165 THE LIVING STATUE. A Farce in one act, by Joseph J. Dilley and James Allen.** Three male and two female characters. Brimful of fun. Trotter a great character for a droll low comedian. Costumes modern, with one old Roman warrior dress. Scenery, a plain interior.

**166 BARDELL vs. PICKWICK. A Farcical sketch in one act, arranged from Charles Dickens.** Six male and two female characters. Uncommonly funny. Affords good chance to "take off" local legal celebrities. Costumes modern. Scenery, a court room. Time in performance, thirty minutes.

**167 APPLE BLOSSOMS. A Comedy in three acts, by James Albery.** Seven male and three female characters. A pleasing piece, with rich part for an eccentric comedian. Costumes modern English. Scenery, exterior and interior of inn. Time in representation, two hours and twenty minutes.

**168 TWEEDIE'S RIGHTS. A Comedy in two acts, by James Albery.** Four male and two female characters. Has several excellent characters. John Tweedie, powerful personation ; Tim Whiffler very funny. Costumes modern. Scenery, a stone mason's yard and modest interior. Time in representation, one hour and twenty-five minutes.

## DE WITT'S ACTING PLAYS.

No.

**169 MY UNCLE'S SUIT.** *A Farce in one act*, by Martin Becher. Four male and one female characters. Has a jolly good low comedy part, a fine light comedy one, and a brisk, pert lady's maid. Costumes modern. Scenery, a well furnished sitting room. Time in representation, thirty minutes.

**170 ONLY SOMEBODY; or, Dreadfully Alarming.** *A Farce in one act*, by Conway Edwardes and Edward Cullerne. Four male and two female characters. Immensely funny. Full of queer incidents. Every way fitted for amateurs. Costumes modern. Scenery, a garden and back of a house. Time of playing, thirty minutes.

**71 NOTHING LIKE PASTE.** *A Farce in one act*, by Chas. Marsham Rae. Three male and one female characters. Every character superexcellent. Billy Doo a regular Burtonian part. Admirable piece for amateurs. Costumes modern. Scenery, exterior of a small villa, with gardens. Time in representation, forty minutes.

**172 OURS.** *A Comedy in three acts*, by T. W. Robertson. Six male and three female characters. One of the best and most admired plays in our language—while a fair stock company can play it acceptably. It has several characters fit for stars. Costumes modern, with British military uniforms. Scenery, gardens, park, drawing room, and rude hut in the Crimea. Time of representation, two hours and thirty minutes.

**173 OFF THE STAGE.** *An entirely original Comedietta in one act*, by Sydney Rosenfeld. Three male and three female characters, all equally excellent. One of the sprightliest, wittiest and most amusing little plays ever written, causing almost an hour's constant merriment. Costumes modern. Scene a handsome interior.

**174 HOME.** *A Comedy in three acts*, by T. W. Robertson. Four male, three female characters. A charming piece. Needs but a small company. Every character very good. Costumes modern. Only one scene throughout the play. Time of representation, two hours.

**175 CAST UPON THE WORLD.** *An entirely Original Drama in five acts*, by Charles E. Newton. Ten male, five female characters. A remarkably effective piece. Costumes modern. Scenery somewhat elaborate, but very fine. Time of representation, two hours and thirty minutes.

**176 ON BREAD AND WATER.** *A Musical Farce in one act*, being a free adaptation from the German, by Sydney Rosenfeld. A rollicking little piece. One male and two female characters. Containing a brilliant soubrette part. Costumes modern. Scene an uncarpeted school room. Time in representation, twenty-five minutes.

**177 I SHALL INVITE THE MAJOR.** *A Parlor Comedy in one act*, by G. von Moser. Containing five characters, four male and one female. A very pleasing little play, with good parts for all. Very bright and witty. Costumes modern. Scene, a handsome interior. Time in representation, forty minutes.

**178 OUT AT SEA.** *An entirely Original Romantic Drama in a prologue and four acts*, by Charles E. Newton. Sixteen male, five female characters. Powerfully written. Full of strong situations. Very telling scenic effects. Costumes modern. Time in representation, two hours and ten minutes.

**179 A BREACH OF PROMISE.** *An extravagant Comic Drama in two acts*, by T. W. Robertson. Five male, two female characters. A capital, very merry piece. Good for amateurs. Time in representation, one hour. Scenery, two interiors. Costume, modern.

**180 HENRY THE FIFTH.** *An Historical Play in five acts*. By William Shakespeare. Thirty-eight male, five female characters. This grand play has a rare blending of the loftiest tragedy, with the richest and broadest humor. This edition is the most complete in every respect ever published. Costumes rich and expensive. Scenery, etc., very elaborate. Time of representation, three hours.



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\* \* \* In ordering, please copy the figures at the commencement of each Play, which indicate the number of the piece in "DE WITT'S ETHIOPIAN AND COMIC DRAMA."

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## DE WITT'S ETHIOPIAN COMIC DRAMA.

No.

**1 THE LAST OF THE MOHICANS.** *An Ethiopian Sketch,* by J. C. Stewart. Three male and one female characters. Costumes of the day, except Indian shirts, &c. Two scenes, chamber and wood. Time in representation, eighteen minutes.

**2 TRICKS.** *An Ethiopian Sketch, by J. C. Stewart.* Five male and two female characters. Costumes of the period. Two scenes, two interiors. Time in representation, eighteen minutes.

**3 HEMMED IN.** *An Ethiopian Sketch, by J. C. Stewart.* Three male and one female characters. Costumes modern, and scene, a studio. Time in representation, twenty minutes.

**4 EH? WHAT IS IT?** *An Ethiopian Sketch, by J. C. Stewart.* Four male and one female characters. Costumes of the day, and scene, a chamber. Time in representation, twenty minutes.

**5 TWO BLACK ROSES.** *An Ethiopian Sketch, by J. C. Stewart.* Four male and one female characters. Costumes modern, and scene, an apartment. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

**6 THE BLACK CHAP FROM WHITECHAPEL.** An eccentric Negro Piece, adapted from Burnand and Williams' "B. B." by Henry L. Williams, Jr. Four male characters. Costumes modern. Scene, an interior. Time in representation, thirty minutes.

**7 THE STUPID SERVANT.** An Ethiopian Sketch in one scene, by Charles White. Two male characters. Characters very droll; fit for star "darkey" players. Costumes modern and fantastic dresses. Scenery, an ordinary room. Time in representation, twenty minutes.

**8 THE MUTTON TRIAL.** An Ethiopian Sketch in two scenes, by James Maffit. Four male characters. Capital burle-que of courts of "justice;" all the parts good. Costumes modern and Quaker. Scenery, a wood view and a court room. Time in representation, twenty minutes.

**9 THE POLICY PLAYERS.** An Ethiopian Sketch in one scene, by Charles White. Seven male characters. A very clever satire upon a sad vice. Costumes modern, and coarse negro ragged clothes. Scenery, an ordinary kitchen. Time in representation, twenty minutes.

**10 THE BLACK CHEMIST.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. All the characters are A 1, funny in the extreme. Costumes modern or Yankee-extravagant. Scenery, an apothecary's laboratory. Time in representation, seventeen minutes.

**11 BLACK-EY'D WILLIAM.** An Ethiopian Sketch in two scenes, by Charles White. Four male, one female characters. All the parts remarkably good. Costumes as extravagant as possible. Scenery, a police court room. Time in representation, twenty minutes.

**12 DAGUERREOTYPES.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. Full of broad humor; all characters excellent. Costumes modern genteel, negro and Yankee garbs. Scenery, ordinary room with camera. Time in representation, fifteen minutes.

**13 THE STREETS OF NEW YORK; or, New York by Gaslight.** An Ethiopian Sketch in one scene, by Charles White. Six male characters. Three of the parts very droll; others good. Costumes some modern, some Yankee and some loaferish. Scenery, street view. Time in representation, eighteen minutes.

**14 THE RECRUITING OFFICE.** An Ethiopian Sketch in one act, by Charles White. Five male characters. A piece full of incidents to raise mirth. Three of the parts capital. Costumes extravagant, white and darkey, and a comical uniform. Scenery, plain chamber and a street. Time in representation, fifteen minutes.

**15 SAM'S COURTSHIP.** An Ethiopian Farce in one act, by Charles White. Two male and one female characters. All the characters particularly jolly. Two of the parts can be played in either white or black, and one in Dutch. Costumes Yankee and modern. Scenery, plain chamber. Time in representation, twenty minutes.

**16 STORMING THE FORT.** A burlesque Ethiopian Sketch in one scene, by Charles White. Five male characters. Richly ludicrous; all the characters funny. Costumes fantastical, and extravagant military uniforms. Scenery, ludicrous "take off" of fortifications. Time in representation, fifteen minutes.

**17 THE GHOST.** An Ethiopian Sketch in one act, by Charles White. Two male characters. A right smart piece, full of laugh. Costumes ordinary "darkey" clothes. Scenery common looking kitchen. Time in representation, fifteen minutes.

**18 THE LIVE INDIAN; or, Jim Crow.** A comical Ethiopian Sketch in four scenes, by Dan Bryant. Four male, one female characters. As full of fun as a hedgehog is full of bristles. Costumes modern and darkey. Scenery, chamber and street. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

**19 MALICIOUS TRESPASS; or, Points of Law. An Ethiopian Sketch in one scene, by Charles White.** Three male characters. Extravagantly comical; all the parts very good. Costumes extravagant modern garbs. Scenery, wood or landscape. Time of playing, twenty minutes.

**20 GOING FOR THE CUP; or, Old Mrs. Williams' Dance.** An Ethiopian Interlude, by Charles White. Four male characters. One capital part for a bright juvenile; the others very droll. Costumes modern and darkey. Scenery, a landscape or wood. Time in representation, twenty minutes.

**21 SCAMPINI. An anti-tragical, comical, magical and laughable Pantomime, full of tricks and transformations, in two scenes, by Edward Warden.** Six male, three female characters. Costumes extravagantly eccentric. Scenery, plain rustic chamber. Time in representation, thirty minutes.

**22 OBEYING ORDERS. An Ethiopian Military Sketch in one scene, by John Arnold.** Two male, one female characters. Mary Jane, a capital wench part. The piece very jocose. Costumes ludicrous military and old style dresses. Scenery either plain or fancy chamber. Time of playing, fifteen minutes.

**23 HARD TIMES. A Negro Extravaganza in one scene, by Daniel D. Emmett.** Five male, one female characters. Needs several good players—then there is "music in the air." Costumes burlesque, fashionable and low negro dresses. Scenery, a kitchen. Time in representation, twenty minutes.

**24 BRUISED AND CURED. A Negro Burlesque Sketch in one scene, by A. J. Leavitt.** Two male characters. A rich satire upon the muscular furore of the day. Costumes tights and guernsey shirts and negro dress. Scenery, plain chamber. Time in representation, twenty minutes.

**25 THE FELLOW THAT LOOKS LIKE ME. A laughable Interlude in one scene, by Oliver Durivarge.** Two male characters—one female. Boiling over with fun, especially if one can make up like Lester Wallack. Costumes genteel modern. Scenery, handsome chamber. Time in representation, twenty-five minutes.

**26 RIVAL TENANTS. A Negro Sketch, by George L. Stout.** Four male characters. Humorously satirical; the parts all very funny. Costumes negro and modern. Scenery, an old kitchen. Time of playing, twenty minutes.

**27 ONE HUNDREDTH NIGHT OF HAMLET. A Negro Sketch, by Charles White.** Seven male, one female characters. Affords excellent chance for imitations of popular "stars." Costumes modern, some very shabby. Scenery, plain chamber. Time in representation, twenty minutes.

**28 UNCLE EPH'S DREAM. An Original Negro Sketch in two scenes and two tableaux, arranged by Charles White.** Three male, one female characters. A very pathetic little piece, with a sprinkling of humor. Costumes, a modern southern dress and negro toggery. Scenery, wood, mansion and negro hut. Time in representation, twenty minutes.

**29 WHO DIED FIRST? A Negro Sketch in one Scene, by A. J. Leavitt.** Three male, one female characters. Jasper and Hannah are both very comical personages. Costumes, ordinary street dress and common darkey clothes. Scenery, a kitchen. Time in representation, twenty minutes.

**30 ONE NIGHT IN A BAR ROOM. A Burlesque Sketch, arranged by Charles White.** Seven male characters. Has a funny Dutchman and two good darkey characters. Costume, one Dutch and several modern. Scenery, an ordinary interior. Time in representation, twenty minutes.

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DE WITT'S ETHIOPIAN AND COMIC DRAMA.

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No.

**31 GLYCERINE OIL. An Ethiopian Sketch, by John Arnold.** Three male characters, all good. Costumes, Quaker and eccentric modern. Scenery, a street and a kitchen. Time in representation, fifteen minutes.

**32 WAKE UP, WILLIAM HENRY. A Negro Sketch, arranged by Charles White.** Three male characters, which have been favorites of our best performers. Costumes modern—some eccentric. Scenery plain chamber. Time in representation, ten minutes.

**33 JEALOUS HUSBAND. A Negro Sketch, arranged by Charles White.** Two male, one female characters. Full of farcical dialogue. Costumes, ordinary modern dress. Scenery, a fancy rustic chamber. Time in representation, twenty minutes.

**34 THREE STRINGS TO ONE BOW. An Ethiopian Sketch in one scene, arranged by Charles White.** Four male, one female characters. Full of rough, practical jokes. Costumes, modern. Scenery, a landscape. Time in representation, fifteen minutes.

**35 COAL HEAVERS' REVENGE. A Negro Sketch in one scene, by George L. Stout.** Six male characters. The two coal heavers have "roaring" parts. Costumes, modern, Irish and negro comic make up. Scenery, landscape. Time in representation, twenty minutes.

**36 LAUGHING GAS. A Negro Burlesque Sketch in one scene, arranged by Charles White.** Six male, one female characters. Is a favorite with our best companies. Costumes, one modern genteel, the rest ordinary negro. Scenery, plain chamber. Time of playing, fifteen minutes.

**37 A LUCKY JOB. A Negro Farce in two scenes, arranged by Charles White.** Three male, two female characters. A rattling, lively piece. Costumes, modern and eccentric. Scenery, street and fancy chamber. Time in representation, thirty minutes.

**38 SIAMESE TWINS. A Negro Burlesque Sketch, in two scenes, arranged by Charles White.** Five male characters. One of the richest in fun of any going. Costumes, Irish, darkey and one wizard's dress. Scenery, a street and a chamber. Time in representation, twenty-five minutes.

**39 WANTED A NURSE. A laughable Sketch in one scene, arranged by Charles White.** Four male characters. All the characters first rate. Costume, modern, extravagant, one Dutch dress. Scenery, a plain kitchen. Time in representation, twenty minutes.

**40 A BIG MISTAKE. A Negro Sketch in one scene, by A. J. Leavitt.** Four male characters. Full of most absurdly funny incidents. Costumes, modern; one policeman's uniform. Scenery, a plain chamber. Time in representation, eighteen minutes.

**41. CREMATION. An Ethiopian Sketch in two scenes, by A. J. Leavitt.** Eight male, one female characters. Full of broad, palpable hits at the last sensation. Costumes modern, some eccentric. Scenery, a street and a plain chamber. Time in representation, twenty-five minutes.

**42. BAD WHISKEY. A comic Irish Sketch in one scene, by Sam Rickey and Master Barney.** Two male, one female characters. One of the very best of its class. Extravagant low Irish dress and a policeman's uniform.

**43 BABY ELEPHANT. A Negro Sketch in two scenes.** By J. C. Stewart. Seven male, one female characters. Uproariously comic in idea and execution. Costumes, modern. Scenery, one street, one chamber. Time in representation, twenty-five minutes.

**44 THE MUSICAL SERVANT. An Ethiopian Sketch in one scene, by Phil. H. Mowrey.** Three male characters. Very original and very droll. Costumes, modern and low darkey. Scenery, a plain chamber. Time in representation, fifteen minutes.

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DE WITT'S ETHIOPIAN AND COMIC DRAMA.

NO.

**45 REMITTANCE FROM HOME. An Ethiopian Sketch in one scene, by A. J. Leavitt.** Six male characters. A very lively piece, full of bustle, and giving half a dozen people a good chance. Time in representation, twenty minutes.

**46 A SLIPPERY DAY. An Ethiopian Sketch in one scene, by Robert Hart.** Six male, one female characters. By a very simple mechanical contrivance, plainly planned and described in this book, a few persons can keep an audience roaring. Time in representation, sixteen minutes.

**47 TAKE IT, DON'T TAKE IT. A Negro Sketch in one scene, by John Wild.** Two male characters. Affords a capital chance for two good persons to "do" the heaviest kind of deep, deep tragedy. Time of representation, twenty-three minutes.

**48 HIGH JACK, THE HEELER. An Ethiopian Sketch in one scene, by A. J. Leavitt.** Six male characters. Happily hits off the short-haired bragging "fighters" that can't lick a piece of big taffy. Time of playing, twenty minutes.

**49 A NIGHT IN A STRANGE HOTEL. A laughable Negro Sketch in one scene, arranged by Charles White.** Two male characters. Although this piece has only two personators, it is full of fun. Time in representation, eighteen minutes.

**50 THE DRAFT. A Negro Sketch in one act and two scenes, by Charles White.** Six male characters. A good deal of humor of the Mulligan Guard and Awkward Squad style, dramatized. Time in representation, eighteen minutes.

**51 FISHERMAN'S LUCK. An Ethiopian Sketch in one scene, by Charles White.** Two male characters. Decidedly the best "fish story" ever told. It needs two "star" darkeys to do it. Time in representation, fifteen minutes.

**52 EXCISE TRIALS. A Burlesque Negro Sketch in one scene, arranged by Charles White.** Ten male, one female characters. Full of strong local satire; can be easily adapted to any locality. Time of representation, twenty minutes.

**53 DAMON AND PYTHIAS. A Negro Burlesque, by Chas. White.** Five male, one female characters, in two scenes. A stunning burlesque of the highfalutin melodrama; capital for one or two good imitators. Time of representation, fifteen minutes.

**54 THEM PAPERS. An Ethiopian Sketch in one scene, by A. J. Leavitt.** Three male characters. Full of comical mystifications and absurdly funny situations. Time of representation, fifteen minutes.

**55 RIGGING A PURCHASE. A Negro Sketch in one scene, by A. J. Leavitt.** Three male characters. Full of broad comical effects. Time in representation, fifteen minutes.

**56 THE STAGE STRUCK COUPLE. A laughable Interlude in one scene, by Charles White.** Two male, one female characters. Gives the comical phase of juvenile dramatic furor; very droll, contrasted with the matter-of-fact darkey. Time in representation, fifteen minutes.

**57 POMPEY'S PATIENTS. A laughable Interlude in two scenes, arranged by Charles White.** Six male characters. Very funny practical tricks of a fast youth to gain the governor's consent to his wed-ding his true love. Half a dozen good chances for good actors. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

**58 GHOST IN A PAWN SHOP. An Ethiopian Sketch in one scene, by Mr. Mackey.** Four male characters. As comical as its title; running over with practical jokes. Time of representation, twenty minutes.

**59 THE SAUSAGE MAKERS. A Negro Burlesque Sketch in two scenes, arranged by Charles White.** Five male, one female characters. An old story worked up with a deal of laughable effect. The ponderous sausage machine and other properties need not cost more than a couple of dollars. Time of representation, twenty minutes.

**60 THE LOST WILL. A Negro Sketch, by A. J. Leavitt.** Four male characters. Very droll from the word "go." Time of representation, eighteen minutes.

**61 THE HAPPY COUPLE. A Short Humorous scene, arranged by Charles White.** Two male, one female characters. A spirited burlesque of foolish jealousy. Sam is a very frolicsome, and very funny young darkey. Time of playing, seventeen minutes.

**62 VINEGAR BITTERS. A Negro Sketch in one scene, arranged by Charles White.** Six male, one female characters. A broad burlesque of the popular patent medicine business; plenty of humorous incidents. Time of representation, fifteen minutes.

**63 THE DARKEY'S STRATAGEM. A Negro Sketch in one act, arranged by Charles White.** Three male, one female characters. Quaint courtship scenes of a pair of young darkies, ludicrously exaggerated by the tricks of the boy Cupid. Time of representation, twenty minutes.

**64 THE DUTCHMAN'S GHOST. In one scene, by Larry Tooley.** Four male, one female characters. Jacob Schrohorn, the jolly shoemaker and his frau, are rare ones for raising a hearty laugh. Time of representation, fifteen minutes.

**65 PORTER'S TROUBLES. An Amusing Sketch in one scene, by Ed. Harrigan.** Six male, one female characters. A laughable exposition of the queer freaks of a couple of eccentric lodgers that pester a poor "porter." Time in representation, eighteen minutes.

**66 PORT WINE vs. JEALOUSY. A Highly Amusing Sketch, by William Carter.** Two male, one female characters. Twenty minutes jammed full of the funniest kind of fun.

**67 EDITOR'S TROUBLES. A Farce in one scene, by Edward Harrigan.** Six male characters. A broad farcical description of the running of a country journal "under difficulties." Time of representation, twenty-three minutes.

**68 HIPPOTHEATRON OR BURLESQUE CIRCUS. An Extravagant, funny Sketch, by Charles White.** Nine male characters. A rich burlesque of sports in the ring and stone smashing prodigies. Time of playing, varies with "acts" introduced.

**69 SQUIRE FOR A DAY. A Negro Sketch, by A. J. Leavitt.** Five male, one female characters. The "humor of it" is in the mock judicial antics of a darkey judge for a day. Time of representation, twenty minutes.

**70 GUIDE TO THE STAGE. An Ethiopian Sketch, by Chas. White.** Three male characters. Contains some thumping theatrical hits of the "Lay on Macduff," style. Time of playing, twelve minutes.

# MANUSCRIPT PLAYS.

Below will be found a List of nearly all the great Dramatic successes of the present and past seasons. Every one of these Plays, it will be noticed, are the productions of the most eminent Dramatists of the age. Nothing is omitted that can in any manner lighten the duties of the Stage Manager, the Scene Painter or the Property Man.

**ON THE JURY.** A Drama, in four Acts. By Watts Phillips. This piece has seven male and four female characters.

**ELFIE; or, THE CHERRY TREE INN.** A Romantic Drama, in three Acts. By Dion Boucicault. This piece has six male and four female characters.

**THE TWO THORNS.** A Comedy, in four Acts. By James Albery. This piece has nine male and three female characters.

**A WRONG MAN IN THE RIGHT PLACE.** A Farce, in one Act. By John Oxenford. This piece has one male and three female characters.

**JEZEBEL; or, THE DEAD RECKONING.** By Dion Boucicault. This piece has six male and five female characters.

**THE RAPAREE; or, THE TREATY OF LIMERICK.** A Drama, in three Acts. By Dion Boucicault. This piece has nine male and two female characters.

**'TWIXT AXE AND CROWN; or, THE LADY ELIZABETH.** An Historical Play, in five Acts. By Tom Taylor. This piece has twenty-five male and twelve female characters.

**THE TWO ROSES.** A Comedy, in three Acts. By James Albery. This piece has five male and four female characters.

**M. P. (Member of Parliament.)** A Comedy, in four Acts. By T. W. Robertson. This piece has seven male and five female characters.

**MARY WARNER.** A Domestic Drama, in four Acts. By Tom Taylor. This piece has eleven male and five female characters.

**PHILOMEL.** A Romantic Drama, in three Acts. By H. T. Craven. This piece has six male and four female characters.

**UNCLE DICK'S DARLING.** A Domestic Drama, in three Acts. By Henry J. Byron. This piece has six male and five female characters.

**LITTLE EM'LY. (David Copperfield.)** A Drama, in four Acts. By Andrew Halliday. "Little Em'ly" has eight male and eight female characters.

DE WITT'S MANUSCRIPT PLAYS.

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**FORMOSA.** A Drama, in four Acts. By Dion Boucicault. This piece has eighteen male and eight female characters.

**HOME.** A Comedy, in three Acts. By T. W. Robertson. "Home" has four male and three female characters.

**AN ENGLISH GENTLEMAN; or, THE SQUIRE'S LAST SHILLING.** A Drama, in four Acts. By Henry J. Byron. This piece contains nine male, four female characters.

**FOUL PLAY.** A Drama, in four Acts. By Dion Boucicault. This piece has fourteen male and two female characters.

**AFTER DARK.** A Drama, in four Acts. By Dion Boucicault. This piece has fourteen male and two female characters.

**ARRAH-NA-POGUE.** A Drama, in three Acts. By Dion Boucicault. This piece has fourteen male and two female characters.

**BREACH OF PROMISE.** A Comic Drama, in two Acts. By T. W. Robertson. The piece has five male and two female characters.

**BLACK AND WHITE.** A Drama, in three Acts. By Wilkie Collins and Charles Fechter. This piece has six male and two female characters.

**PARTNERS FOR LIFE.** A Comedy, in three Acts. By Henry J. Byron. This piece has seven male and four female characters.

**KERRY; or, Night and Morning.** A Comedy, in one Act. By Dion Boucicault. This piece contains four male and two female characters.

**HINKO; or, THE HEADSMAN'S DAUGHTER.** A Romantic Play, in a Prologue and five Acts. By W. G. Wills. The Prologue contains four male and three female characters. The Play contains ten male and seven female characters.

**NOT IF I KNOW IT.** A Farce, in one Act. By John Madison Morton. This piece contains four male and four female characters.

**DAISY FARM.** A Drama, in four Acts. By Henry J. Byron. This piece contains ten male and four female characters.

**EILEEN OGE; or, DARK'S THE HOUR BEFORE THE DAWN.** A Drama, in four Acts. By Edmund Falconer. This piece contains fifteen male and four female characters.

**TWEEDIE'S RIGHTS.** A Comedy-Drama, in two Acts. By James Albery. This piece has four male, two female characters.

**NOTRE DAME; or, THE GIPSY GIRL OF PARIS.** A Romantic Drama, in three Acts. By Andrew Halliday. This play has seven male, four female characters.

**JOAN OF ARC.** A Tragedy, in Five Acts. By Tom Taylor. This piece has twenty-one male, four female characters.

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**CONTENTS.**—*Three* of the pieces in this book require *two* Female Characters ; *One* piece requires *seven* Female Characters ; *Nineteen* pieces that require *one* Male and *one* Female Characters ; *One* piece that requires *one* Male and *two* Female Characters ; *One* piece that requires *two* Male and *one* Female Characters.

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**CONTENTS.**—*Five* of the pieces in this book require *one* Male and *one* Female Characters ; *Three* of the pieces require *three* Male Characters ; *Three* of the pieces require *two* Male and *one* Female Characters ; *Seven* of the pieces require *two* Male Characters ; *One* of the pieces require *one* Male and *one* Female Characters ; *Two* of the pieces require *two* Male and *two* Female Characters ; *One* of the pieces require *four* Male and *four* Female Characters ; *Three* of the pieces require *three* Male and *one* Female Characters.

\* \* Single copies sent, on receipt of price, postage free.

Address as per first page of this Catalogue.

No.	Composer.	No.	Composer.
82. <i>Last Farewell</i> .....	Tucker.	137. <i>Ever of Thee</i> .....	Hall.
86. <i>My Heart is Thine Alone</i> ..	Glover.	138. <i>As I'd Nothing Else to Do</i> .	Hatton,
87. <i>Come Back to Erin</i> .....	Claribel.	139. <i>Grieve Not for Me</i> .....	Wrighton.
88. <i>Morn on the Meadow</i> ...	Wrighton.	140. <i>I Cannot Sing the Old Songs</i> .	Claribel,
90. <i>Sad Brown Leaves</i> .....	Chantrey.	141. <i>Why Do Summer Roses Fade?</i>	Barker.
91. <i>Fond Memory</i> .....	Glover.	144. <i>I Cannot Mind my Wheel, Mother</i> .....	Linley.
92. <i>I Heard a Spirit Sing</i> .....	Taylor.	145. <i>Araby's Daughter</i> .....	Kialmark.
94. <i>Autumn Twilight</i> .....	Glover.	146. <i>Young Jenny</i> .....	Allen.
95. <i>Rocked in the Cradle of the Deep</i> .....	Tucker.	147. <i>O Fair Dove! O Fond Dove!</i>	Gatty.
98. <i>Origin of the Harp</i> .....	Moore.	148. <i>Oh, Keep Me in Your Memory</i> .	Glover.
100. <i>Strangers Yet</i> .....	Claribel.	152. <i>Upon the Danube River</i> ...Tucker.	
102. <i>Sweet Land of Tyrol</i> ....	Theresa.	154. <i>Just Touch the Harp Gently, My Pretty Louise</i> .....	Blamphain.
103. <i>My Pretty Bird, Sing On</i> .	Lindblad.	159. <i>When the Corn is Waving, Annie</i> .....	Blamphain.
104. <i>Spring and Autumn</i> .....	Tucker.	160. <i>Love's Secret</i> .....	Tucker.
106. <i>Upon the Snowy Mountain Tops</i> .	Molier.	163. <i>When my Ship Comes Home</i> .	Lee.
107. <i>Ave Maria</i> .....	Gounod.	164. <i>Bird on the Tree</i> .....	Nish.
110. <i>Believe Me if all Endearing Charms</i> .....	Moore.	165. <i>Yeoman's Wedding Song</i> .	Poniatowski.
114. <i>Children's Voices</i> .....	Claribel.	166. <i>Liaden Waltz</i> .....	Aldo.
115. <i>Long, Long Weary Day</i> ...Tucker.		167. <i>Michael Bray</i> .....	Philip.
116. <i>Why was I Looking Out?</i>	Blumenthal.	168. <i>Lover's Pen</i> .....	Poniatowski.
117. <i>Angels Ever Bright and Fair</i> .	Tucker.	169. <i>Eily's Reason</i> .....	Molloy.
122. <i>Annie Laurie</i> .....	Tucker.	170. <i>With the Stream</i> .....	Tours.
193. <i>My Pretty Jane</i> .....	Bishop.	174. <i>Out in the Cold</i> .....	Bagnall.
124. <i>Distant Land</i> .....	Henslett.	175. <i>The Wishing Cap</i> .....	Wrighton.
125. <i>Dream of Love</i> .....	Rodwell.	178. <i>The Island of Green</i> .	
127. <i>I Love and I am Beloved</i> ..Richard.		Arranged by Tucker.	
128. <i>Xenia</i> .....	Lutz.	180. <i>Meeting in Heaven</i> .....	Wrighton.
129. <i>On the Mountains</i> .....	Benedict.	182. <i>Jenoy of the Mill</i> .....	Leduc.
130. <i>Oh, Waly, Waly, Up the Bank</i> .	Blumenthal.	186. <i>Esmeralda</i> .....	Levey.
131. <i>The Birds were Telling One Another</i> .....	Smart.	196. <i>Heavenly Golden Shore</i> ...Rosenthal.	
132. <i>Come Sit Thee Down</i> ....Sinclair.		197. <i>Don't You Remember, Love?</i>	Lawrence.
133. <i>The Standard Bearer</i> ..Lindpainter.		198. <i>Hark! the Drum</i> .....	Nish.
134. <i>Shells of Ocean</i> .....	Cherry.	200. <i>Anita (the Chieftain's Wife)</i> .....	Richards.
135. <i>Isle of Beauty, Fare Thee Well</i> .	Bayley.		
136. <i>Bloom Again, Sweet Prison Flower</i> .....	Young.		

## OPERATIC SONGS.

16. <i>Little Blue Butterfly</i> .....	Herve.	8-1. <i>On Yonder Rock Reclining</i> ...Auber.	
27. <i>Loving Daughter's Heart</i> ....Balis.		85. <i>Walk Up Now, This is No Hum-bug</i> .	
29. <i>Paradise of Love</i> .....	Balis.	89. <i>Song of the Tight Rope Dancer</i> .	Offenbach.
69. <i>O Rare Malvoisie!</i> .....	Offenbach.	93. <i>These Aching Teeth</i> .....	Offenbach.
71. <i>Light of Other Days</i> .....	Balis.	97. <i>Painted so Fine—Eyes Divine</i> .	Offenbach.
73. <i>Rhotomago's Partner Fair</i> .	Offenbach.	99. <i>Anvil Chorus</i> .....	Verdi.
77. <i>Ah! What a Fate!</i> .....	Offenbach.	101. <i>Feel, You may Say it if You Please</i> .....	Offenbach.
80. <i>Then You'll Remember Me</i> ..Balis.			
81. <i>Turtle Doves</i> .....	Offenbach.		
83. <i>'Tis Sad to Leave Our Father-land</i> .....	Balis.		



No.	Composer.
105. Oh, Flowers so Fair and Sweet.	Offenbach.
108. Mignon.....	Thomas.
109. Pleased with Myself.....	Offenbach.
111. Heart Bowed Down.....	Balfe.
112. Young Agnes, Beauteous Flower.....	Auber.
113. I Dreamt I Dwelt in Marble Halls.	Balfe.
118. Her Gentle Voice Expressed, etc.	Balfe.

No.	
119. The Tempest of the Heart.	Verdi.
120. Why Linger, Mourner Memory?	Mellow.
121. List to the Gay Castanet....	Balfe.
126. The Ball .....	Thomas.
132. My Own, My Guiding Star.	Macfarren.
143. Ah! So Pure.....	Fiotow.
155. Where shall I Take my Bride ?	Herne.

## COMIC AND SERIO COMIC SONGS.

1. Pretty Polly, if you Love Me.	Coote.
2. Fisherman's Daughter.....	Bagnall.
4. I'll Tell Your Wife.....	Egerton.
7. Up in a Balloon.....	Hunt.
9. Captain Jinks .....	Maclagan.
11. Champagne Charlie .....	Lee
12. Thady O'Flynn.....	Molloy.
13. Tassels on the Boots.....	Tucker.
15. Tommy Dodd... .....	Clarke.
17. That's the Style for Me.....	Young.
18. Pretty Little Flora .....	Leyborne.
19. Bother the Men.....	Walker.
22. I Wish I was a Fish.....	Hunt.
24. Put it Down to Me.....	Gatty.
28. Oh, Wouldn't You Like to Know?	Musgrave.
30. Where is my Nancy?....	Hunt.
33. Immenseikoff .....	Lloyd.
38. Good-bye, John; or, Chickabiddy.	
40. Beau of Saratoga.....	Vance.
42. Not for Joseph.....	Lloyd.
44. California Gold.....	Hunt.
48. Susan, Susan, Pity my Confusion.	Burnam.
50. Walking in the Park.....	Lee.
52. Bell Goes a-Ringing for Sa-irrah.	Hunt.
53. Call Her Back and Kiss Her.	Minasi.
56. Flying Trapeze.....	Lee.
58. It's Nice to be a Father....	Hunt.
66. She Danced Like a Fairy..	Dudley.
67. I Never Go East of Madison Square.	
68. Lancashire Lass.....	Williams.
96. Rowing Home in the Morning.	Edgerton.
151. If Ever I Cease to Love..	Leybourne.
153. His Heart was True to Poll.	Tucker.
156. I'm a Timid, Nervous Man.	Cherry.
157. Rhein Wine Sharley...	Leybourne.
158. Heathen Chinee.....	Tucker.
162. Housekeeper's Woes.....	Fechter.
171. Down in a Coal Mine...	Geoghegan.
172. Dolly Varden.....	Lee.
173. Little Coquette.....	Lee.
176. Good-bye, Charlie .....	Hunt.
181. Bom! Bom! Bom!	Hunt.
183. Modern Times .....	Coote.
184. The Hardware Line.....	Banks.
185. Jack's Present .....	Byron.
189. Whea the Band Begins to Play.	Hunt.
190. Upon the Grand Parade...	Davies.
191. Ada with the Golden Hair.	G. W. M.
192. Awfully Clever.....	Hunt.
193. Perhaps She's on the Railway.	McCarthy.
194. Mother Says I Mustn't.....	Hunt.

## MOTTO SONGS.

34. Way of the World.....	Ellery.
36. It's All the Same to Sam...Hunt.	
46. It's Better to Laugh than to Cry.	Clifton.
51. On, Boys, On, the Course is Always Clear. ....	Fechter.
60. Act on the Square, Boys....Lee.	
177. A Bit of my Mind.....	Bell.
178. An Old Man's Advice.....	Tinney.
187. Up and be Doing.....	Smith.
188. Ten Minutes Too Late....	Clifton.
195. Would You be Surprised ?..	Coote.
199. O'Donnell Aboo.....	Morne.
149. Popular Airs for Little Fingers,	
No. 1. Walking in the Park ; Beautiful Bells.	
150. Popular Airs for Little Fingers,	
No. 2. Captain Jinks ; Tapping at the Garden Gate.	
161. Berger Family "Belle Massarha."	